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## THE CLEAN SLATE

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CONGRESS, 6TH DISTRICT (DEMOCRAT)  
Lynn Woolsey  
CONGRESS, 7TH DISTRICT (DEMOCRAT)  
George Miller  
CONGRESS, 8TH DISTRICT (DEMOCRAT)  
Nancy Pelosi  
CONGRESS, 9TH DISTRICT (DEMOCRAT)  
Barbara Lee  
CONGRESS, 12TH DISTRICT (DEMOCRAT)  
Jackie Speier  
CONGRESS, 13TH DISTRICT (DEMOCRAT)  
Pete Stark

### STATE RACES

GOVERNOR (DEMOCRAT)  
Edmund G. Brown Jr.  
LIEUTENANT GOVERNOR (DEMOCRAT)  
Janice Hahn  
SECRETARY OF STATE (DEMOCRAT)  
Debra Bowen  
CONTROLLER (DEMOCRAT)  
John Chiang  
TREASURER (DEMOCRAT)  
Bill Lockyer  
ATTORNEY GENERAL (DEMOCRAT)  
Kamala Harris  
INSURANCE COMMISSIONER (DEMOCRAT)  
Dave Jones  
BOARD OF EQUALIZATION  
DISTRICT 1 (DEMOCRAT)  
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STATE ASSEMBLY, DISTRICT 13 (DEMOCRAT)  
Tom Ammiano  
STATE ASSEMBLY, DISTRICT 14 (DEMOCRAT)  
Nancy Skinner  
STATE ASSEMBLY, DISTRICT 16 (DEMOCRAT)  
Sandre Swanson

### STATE BALLOT MEASURES

Proposition 13: YES  
Proposition 14: NO  
Proposition 15 YES  
Proposition 16: NO NO NO  
Proposition 17: NO NO NO

### SAN FRANCISCO BALLOT MEASURES

Proposition A: YES  
Proposition B: YES  
Proposition C: YES  
Proposition D: YES  
Proposition E: YES  
Proposition F: YES  
Proposition G: YES

### JUDICIAL RACES

SUPERIOR COURT JUDGE, SEAT 6  
Linda Colfax  
SUPERIOR COURT JUDGE, SEAT 15  
Michael Nava

### DEMOCRATIC COUNTY CENTRAL COMMITTEE

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Eric Quezada, Joe Julian, Alix Rosenthal,  
Michael Goldstein, David Campos,  
David Chiu, Rafael Mandelman, Kim-Shree  
Maufas, Carole Migden, Robert Haaland  
ASSEMBLY DISTRICT 12  
Chris Gembinski, Connie O'Connor,  
Michael Bornstein, John Avalos, Hene Kelly,  
Melanie Nutter, Sandra Lee Fewer, Eric Mar,  
Milton Marks, Jane Morrison,  
Jake McGoldrick, Larry Yee

### EAST BAY RACES

BERKELEY  
Proposition C: Yes  
ALAMEDA COUNTY SUPERIOR COURT SEAT 9  
Victoria Kolakowski

# Save Our Neighborhood Firehouses



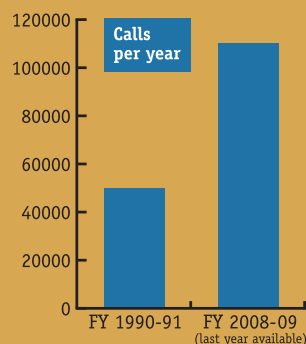
## CHECK THE FACTS:

While other parts of government have grown substantially in the last 20 years, the Fire Department has been getting more efficient. Firefighters and medics responded to more than twice as many calls in 2009 than in 1990.

That's why the last thing we should cut are vital services handled at our neighborhood firehouses.

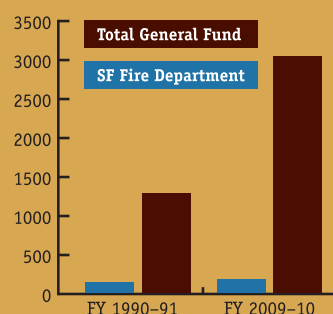
### EMERGENCY CALL VOLUME

(total fire, medical & rescue incidents per year)



### GENERAL FUND SUPPORT FOR SF FIRE DEPARTMENT

(amounts in millions of dollars)



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We're cutting the fat — but we shouldn't cut neighborhood firehouses that are your first line of defense against fires, medical emergencies and major disasters.

Thank you,

*Tom O'Connor*

TOM O'CONNOR

President, San Francisco Firefighters Local 798

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## NOTICE OF INTENT TO CIRCULATE PETITION

Notice is hereby given by the person(s) whose name(s) appear hereon of their intention to circulate a petition within the City and County of San Francisco for the purpose of ensuring the Transient Occupancy Tax is paid in full by airlines and internet hotel booking companies, and establishing a temporary visitor surcharge. A statement of the reasons of the proposed action as contemplated in the petition is as follows: Wall Street, big banks and sub-prime lenders threw our economy into recession. Now, we are left paying the bill. San Francisco faces a \$522 million deficit this year. It's expected to swell above \$700 million in the next two years. Already, we've suffered drastic cuts to Muni, schools, and health care services. And it could get worse: current budget balancing proposals include laying off teachers and nurses, cutting after school programs, youth job training, street cleaning, public safety, recreation, and health services for San Franciscans and visitors alike. **SAVE VITAL SERVICES WITH THE HOTEL FAIRNESS INITIATIVE.** As city residents and employees have sacrificed, certain internet hotel booking sites are trying to evade more than \$70 million in legally required hotel taxes. Additionally, airline companies that use San Francisco hotels to house their flight crews overnight are attempting to escape paying the hotel tax, depriving the city of millions of dollars in revenue annually. At the same time, 5 million visitors to the city each year are not being asked to shoulder their share of the rising costs for services including public transit, public safety, and infrastructure. In fact, the hotel room surcharge in San Francisco hasn't been increased in 14 years while costs have skyrocketed. Currently, visitors to San Francisco pay the same or lower surcharge than they do in many other large cities, including New York, Los Angeles, Boston and Houston. **WHAT THE HOTEL FAIRNESS INITIATIVE DOES.** Stops internet hotel companies from evading taxes. This measure ensures internet hotel booking sites pay the full amount of hotel surcharge they owe – bringing millions of dollars each year into the city. Ensures airlines pay their fair share. This measure ends a practice by which airlines are attempting to not pay hotel room taxes they legally owe. Imposes temporary 2% visitor surcharge on hotel rooms. The measure imposes a temporary visitor surcharge of 2%, costing the average visitor \$3 per night, to support the infrastructure and services that help draw visitors and serve them during their stay. The surcharge will end in four years.

/signed Martha Hawthorne 5/18/10    /signed Claire Merced 5/18/10  
/signed Maritza Di Cicco 5/18/10

The San Francisco City Attorney has prepared the following title and summary of the chief purpose and points of the proposed measure:

**HOTEL TAX**

San Francisco charges a 14% tax (an 8% base tax and a 6% tax surcharge) on a guest's occupancy of a hotel room. The City directs money raised by the 8% base tax to various specified purposes. The City deposits money raised by the 6% surcharge into its General Fund and may use that money for any purpose. The hotel tax applies to the amount a guest pays to occupy a room. Every entity that receives or collects these payments must collect the hotel tax and submit the tax to the City. The hotel tax does not apply to hotel rooms that permanent residents occupy, such as persons living in residential hotels. A person must occupy a hotel room for at least 30 consecutive days to qualify for this exemption. The proposed measure would increase the hotel tax rate to 16%, by increasing the surcharge from 6% to 8%. The new tax rate would go into effect on January 1, 2011, and the 2% increase would expire after January 1, 2014. The City would deposit the additional money raised by the increased surcharge into its General Fund. The measure would also ratify the City's intent that the tax applies to the entire amount paid by the occupant of a hotel room. For example, if a guest reserves a hotel room through a third-party website, the hotel tax applies to the entire amount the guest pays. The proposal would also narrow the definition of permanent resident to prevent corporations and other business entities from claiming the exemption. Individuals could continue to qualify as permanent residents.



Proposition 14 has a hidden zinger in it that would remove the Peace and Freedom and Libertarian parties from the ballot.

EDITOR'S NOTES

By Tim Redmond  
Tredmond@sfbg.com

When I first heard that Arne Duncan, who hails from the charter-schools-are-great side of the educational spectrum, was going to be President Obama's secretary of education, I figured: that's too bad. But after all these years of Republicans, how bad can it be? Well, pretty bad.

Duncan has discovered that he has a powerful tool to use to force some really terrible "reforms" onto school districts and states that really don't want them. And he's using it in a way that's almost cruel.

See, every public school district in urban America is hurting right now. Everyone needs money; everyone's desperate. Teachers are getting pink slips, schools are closing, class sizes are growing, programs are getting cut ... and school boards and superintendents are reduced to begging for spare change to buy chalk and pencils.

And along comes Secretary Duncan with billions of dollars in grants, scraps of food for starving people — and all you have to do to get some of it is adopt an agenda that blames the problems of the education system on the teachers.

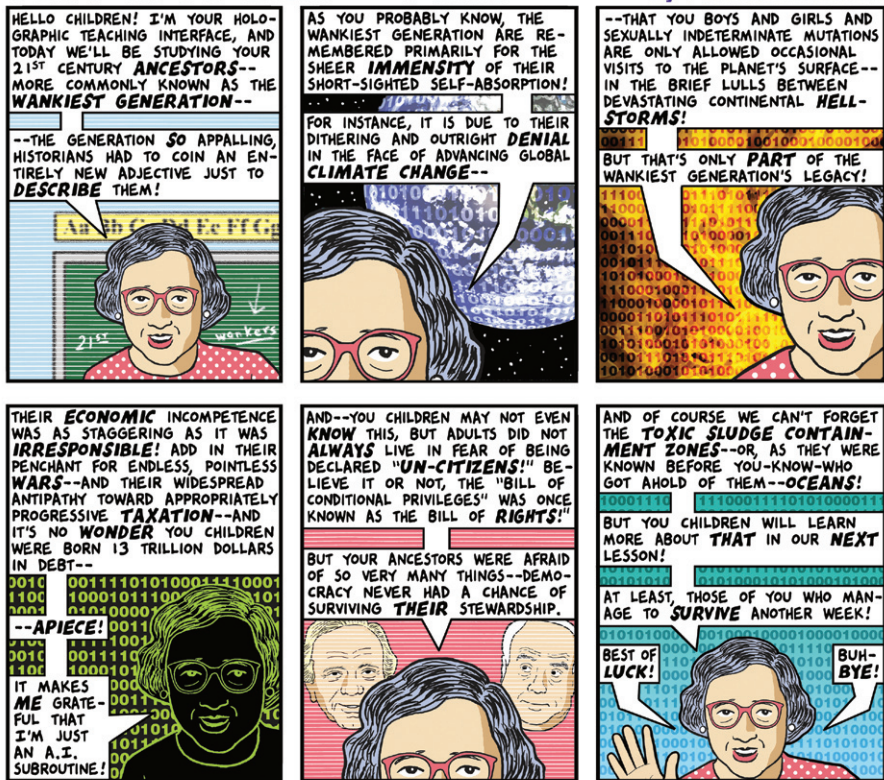
Get rid of teacher seniority. Get rid of tenure. Link teacher pay to student performance, as measured by standardized tests. Approve more charter schools (which suck money out of the public school system). Just do those things and you can compete in the beauty contest called "Race to the Top" — and maybe you'll get some cash.

The New York Times Magazine had a fascinating story on this May 21. The writer, Steven Brill, marveled at how successful Duncan had been leveraging a fairly small amount of money into the most profound changes in educational policy this country has seen in 30 years. That's because these days, school

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD

by TOM TOMORROW



Newsom's lousy economics

**EDITORIAL** Every major newspaper in California should have plastered the May 2010 report from the UC Berkeley Center for Labor Research across the front page. The headline: "Governor's budget will destroy 331,000 jobs."

It's a stunning analysis. Ken Jacobs, who heads the center, and two associates used a sophisticated computer program to track exactly how the cuts would play out in the current California economy. If the governor's proposals are adopted, the job losses would greatly exceed any new job creation, causing the unemployment rate in the state to rise by 1.8 percent.

On the other hand, the study shows, raising taxes on rich people and oil companies would save 244,000 jobs.

So if, as nearly every politician of every party in the state insists, the biggest policy goal in California

today is job creation, Gov. Arnold Schwarzenegger is going about it entirely the wrong way.

The good news is that the Democrats in the state Legislature are finally talking seriously about an alternative budget plan that includes about \$5 billion in new revenue. The plans by the Assembly and Senate leadership aren't perfect and will still require significant cuts to cover the budget gap. But after years of cuts-only budgets and a pervasive fear of tax increases in Sacramento, the Democratic proposals are encouraging. (Jerry Brown, the Democratic candidate for governor, shouldn't worry about associating himself with the plans: two-thirds of Californians favor increased taxes on wealthy people to pay for better public education, according to the most recent Public Policy Institute of California poll.)

So at the very least, the state Capitol — a place not known as a bastion of progressive thought — is going to have an intelligent debate over how to address the budget deficit without further damaging the economy. Yet in San Francisco, Mayor Gavin Newsom continues to cling to a no-new-taxes budget that will devastate community services — and add to the city's unemployment rate.

That's just disgraceful.

Every city-employee union has stepped up to the plate and offered concessions. City workers are taking furloughs (actually, pay cuts) and layoffs. They're giving back scheduled raises. They're making a good faith effort to be part of the solution — in fact, labor is now pushing for an increase in the hotel tax to help cover the costs of public services.

CONTINUES ON PAGE 6 >>

The hidden zinger in Prop. 14

By Richard Winger

**OPINION** Proposition 14, a June 8 ballot measure, would mandate that all candidates for Congress and state office appear on the same June ballot, and that all voters use that ballot. Only the two candidates who got the highest vote totals could run in November. Even write-ins would be banned in November for Congress and state offices.

Prop. 14 also has a hidden zinger in it that would remove the Peace and Freedom and Libertarian parties from the ballot. But so far only one daily newspaper has mentioned it — the San Francisco Chronicle, in a March 11 story by Wyatt Buchanan. The state ballot pamphlet says nothing about this particularly nasty detail of Prop. 14.

California has six recognized political parties: Democratic, Republican, American Independent, Green, Libertarian, and Peace and Freedom. The parties remain ballot-qualified either by polling 2 percent of the vote for any statewide race in a midterm year (all parties get a free ride in presidential years) or by maintaining registration equal to 1 percent of the last gubernatorial vote.

In practice, it's far easier for the smaller parties to meet the first test. The Peace and Freedom Party has 58,000 registered members, and the Libertarian Party has 85,000 registered members. But these parties always meet the 2 percent vote test. Minor parties typically draw far more votes than they have registered members.

The problem is that Prop. 14 eliminates, in practice, the 2 percent vote test. Under Prop. 14, no party officially has any nominees

CONTINUES ON PAGE 6 >>





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## EDITOR'S NOTES

CONT>>

districts will do almost anything to keep the doors open.

But the problem is that the federal grants will run out, and some day the economy will recover, and maybe we'll come to our senses and realize that government at every level should properly fund education — and the damage of the Duncan reforms will be done.

I can't blame the SFUSD, which just agreed to apply for Race to the Top money, for seeking cash everywhere. And the SFUSD application doesn't promise anywhere near what Duncan wants, so we won't win anyway. But at some point, somebody's got to say: this is a bad way to run the public schools. **SFBG**

## ECONOMICS

CONT>>

Newsom isn't asking any of the wealthy businesses or individuals in town to give anything.

That's not just bad politics, it's bad economics.

The Berkeley study acknowledges that raising taxes on the rich and big corporations has an economic impact — an oil severance tax, for example, would raise \$1.4 billion a year for the state, reduce economic output by \$128 million, and lead to the loss of 400 jobs. A 1.5 percent increase in the top income tax rate for individuals who earn more than \$250,000 would bring the state \$2.1 billion, and lead to the loss of 13,000 jobs.

But on balance, both of those are a good deal for the state — because cutting that \$3.5 billion from the budget would cost the state far, far more than 13,400 jobs. That's because when you eliminate public sector jobs, particularly lower-paid jobs, there's a direct, immediate impact on consumer spending. Although a rich person may spend slightly less if he or she has to pay slightly higher taxes, a middle-income worker who gets laid off stops spending much of anything — and the local merchants who relied on that person's spending see the impact.

In fact, the Berkeley study points out, more than half the jobs that would be lost under Schwarzenegger's plan would be in the private sector. The same goes for San Francisco: saving jobs

requires new revenue solutions. And if Newsom's budget doesn't address that, the San Francisco supervisors must. **SFBG**

## PROP. 14

CONT>>

for any office except president and vice-president. And since minor party candidates almost never place first or second in the June primary, minor party members would never be able to run for statewide office in November. And, the catch is that only the November vote counts for meeting the 2 percent vote test.

Prop. 14 also says that members of unqualified parties will not be permitted to list their party label on the June ballot.

The real irony is that the big newspapers of California know about this problem with Prop. 14 but refuse to mention it. That's ironic because back in 1981, when Democrats in the Legislature wanted to toughen the ballot-access requirements, the big newspapers of California denounced that bill with full fury. Forty of California's biggest newspapers, TV stations, and radio stations editorialized against that measure.

This year the Los Angeles Times (which led the charge for minor-party access in 1981) refused to mention that Prop. 14 has the same characteristic as that bill, only worse. The Times has rejected at least 10 op-eds submitted by various individuals in the last year that mentioned this problem. None of the Los Angeles Times stories about Prop. 14 have mentioned it. None of the political columnists for that newspaper have mentioned it.

Prop. 14 is supported by the Chamber of Commerce, the for-profit health insurance companies, the for-profit hospitals, and various multimillionaires, and the Yes on 14 campaign has a huge war chest. Why won't the L.A. Times even mention this flaw in the measure? Who are the big dailies afraid of offending? **SFBG**

*Richard Winger is the editor of Ballot Access News.*

## CORRECTION

In "Media experiments," 5/26, we misreported how much SF Public Press has received from San Francisco Foundation. The correct figure is \$35,000.



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Wilbur Storey, statement of the aims  
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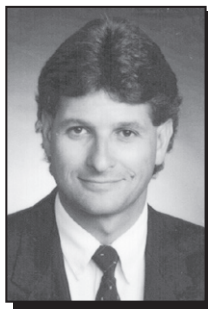
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## Political juggernaut

City officials and the community battle over Lennar's massive development plan

By Sarah Phelan  
Sarah@sfbg.com

City officials are scrambling to secure final approvals to allow Lennar Corp. to move forward with its 770-acre Candlestick/Hunters Point Shipyard redevelopment of San Francisco's impoverished and polluted southeast sector. But the community remains divided on the project, raising concerns that wary residents will end up being steam-rolled by this politically powerful juggernaut.

Some groups say the project needs major amendments, but fear it will be rushed to the finish for political reasons. Others say they are hungry to work and desperate to move into better housing units, so they don't want all the myriad project details to slow that progress. And Mayor Gavin Newsom's administration is arguing that approving the project's final environmental impact report by June 3 is crucial if San Francisco wants to keep the San Francisco 49ers in town.

But many observers fear Lennar wants its entitlements now before its project can be subjected to greater scrutiny that could come with the November elections. Newsom, who made Lennar's project the centerpiece of his housing policy, will be replaced as mayor if he wins the lieutenant governor's race. And a crowded field of candidates, many of them progressives concerned about the project's impacts on the poor and the environment, are vying to replace termed-out Sup. Sophie Maxwell, whose district includes Lennar's massive territory.

"It's 180 percent about the 49ers," land use attorney Sue Hestor told the Guardian, referring to the city's proposed rush job, as evidenced by a rapid entitlement schedule that the Newsom's administration wants city commissions and the board to follow.

Under that schedule, which Hestor procured from the Mayor's Office, Planning and

Redevelopment commissioners are expected to certify the project's final 6,000-page EIR, adopt California Environmental Quality Act findings, approve amendments to the project's original disposition and development agreement, and authorize land trust and open space reconfigurations — all during a June 3 meeting where public comment will likely last for many hours.

Saul Bloom, executive director of Arc Ecology, a community-based nonprofit that tracks the development, says this schedule stretches the credulity that this is a deliberative process. "There's no way anyone could make a functional reasoned assessment," Bloom told us. "How do you have any meaningful public conversation under those circumstances?"

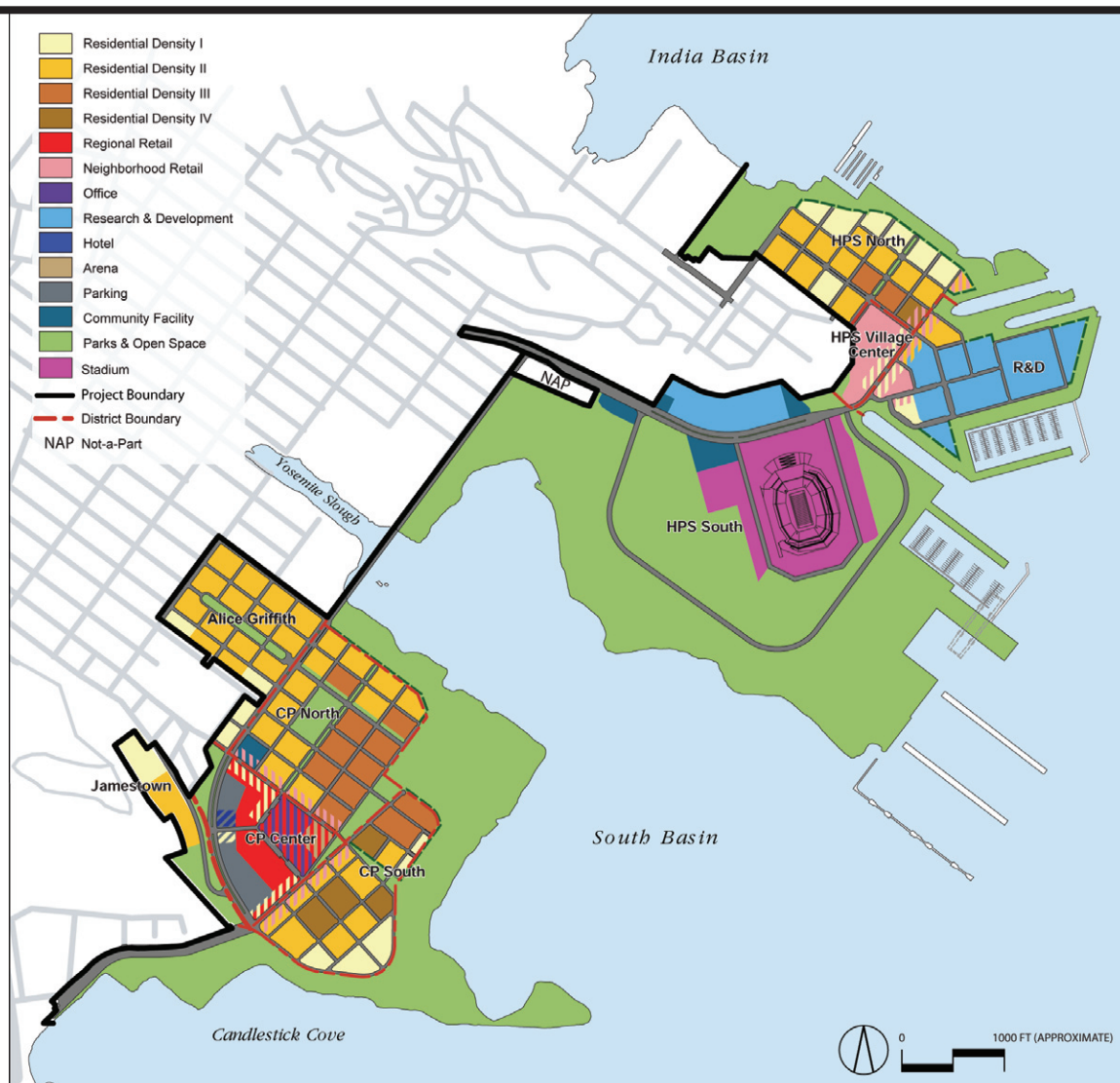
Michael Cohen, Newsom's chief economic advisor, asserted in an April 29 article in The New York Times that Lennar's plan is a "really, really good project," echoing the glowing praise he's heaped on the project since its conception.

"But there's nothing new in their proposal," Bloom told us. "That's because they haven't been listening to the public's concerns. [Cohen] says, 'Haven't we talked enough? The community's been waiting all these years!' But waiting to get what done?"

Lennar's project — which had early backing from Newsom, U.S. Sen. Dianne Feinstein, and other political power brokers — was sold as creating "jobs, housing, and parks" and "revitalizing the abandoned shipyard" when voters approved the Lennar-financed Proposition G in 2008.

"Proposition G is from the community and for the community," Lennar's campaign promised. "You can turn the abandoned Hunters Point Shipyard into a clean, healthy, sustainable, livable neighborhood — a place where people can raise their children."

The shipyard once employed thousands of workers, includ-



The complex plan to redevelop part of southeast San Francisco is moving forward on the fast track.

ing African Americans who were recruited from the South in the 1940s and '50s. But the district's economic engine fell into disrepair when the military left in 1974. Today the neighboring Hunters Point and Bayview neighborhoods have the highest unemployment and crime rates and the largest concentration of African American families in the city.

But the city's final EIR for the project, which the Planning Department released mid-May, shows that 68 percent of the developer's proposed 10,500 new housing units will be sold at market rates unaffordable to area residents, and that many of these units will be built on state park land at Candlestick Point.

Lennar is also proposing to build a bridge across the environmentally sensitive Yosemite Slough, significantly changing the southeast water-

front. Lennar says it plans to develop the project's remaining 3,000 units at below market prices, including one-for-one replacement of rundown Alice Griffith public housing units. Its proposal includes a dozen high-rise towers, 2.7 million square feet of commercial space, 1 million square feet of retail space, a performing arts theater, and an artists colony.

Lennar claims its proposal will create 1,500 construction jobs annually during the project's 20-year build-out, along with 10,000 permanent jobs, thanks to a United Nations Global Compact Sustainability Center and a vaguely defined green technology office park.

The project and its impacts are already an issue in this year's District 10 supervisor's race (see "The battle for the forgotten district," Feb. 23). Candidate Chris Jackson says Lennar's proposal is weak when it comes to creating

well-paying, low-skilled green collar jobs. He supports Arc's proposal to including green maritime industrial use at the shipyard.

Arc recommends that the city's final EIR allow recycling and repairing of ships, including the Suisun Bay Ghost fleet — decommissioned U.S. Navy, cruise, and ferry ships — arguing that "ship recycling and repair are resurgent strategic industrial activities yielding employment opportunities for our existing pool of skilled and unskilled workers."

Jackson, who was elected to the Community College Board in 2008 and recently jumped into the District 10 race, wants the city to assert that the project is not a regional housing plan.

"It's a local housing plan for local residents," Jackson asserts. "It's not here to provide housing

CONTINUES ON PAGE 11 »





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Mayor Newsom is arguing that approving the final environmental impact report on the Hunters Point Shipyard project June 3 is crucial if San Francisco wants to keep the 49ers in town.

ALERTS

By Paula Connelly  
alert@sfbg.com

THURSDAY, JUNE 3

**"Heather Has Cool Mommies"**  
In honor of Pride month and in light of current events around same-sex marriage, the San Francisco Public Library will be presenting a weekly documentary film series throughout June about LGBT parents. Films include *Choosing Children*, *In My Shoes: Stories of Youth with LGBT Parents*, *Transparent*, *Transamerica*, and *Daddy and Pappa*. Noon, free  
San Francisco Public Library Main Branch  
Koret Auditorium  
100 Larkin, SF  
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**"Rape, Prostitution, and Trafficking"**  
Attend this discussion about the issue of consent in the occurrences of rape, prostitution, and trafficking worldwide and the growing international movement for women's safety. The movement seeks to stop equating prostitution with rape, supports decriminalizing sex work, and opposes the use of trafficking laws to deport immigrant sex workers. Featuring keynote speaker Dr. Rita Nakashima Brock. 5:30 p.m., free  
San Francisco Public Library Main Branch  
Latino Hispanic Room B  
100 Larkin, SF  
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FRIDAY, JUNE 4

**Nuclear Abolition Day**  
In preparation for Nuclear Abolition Day on Saturday, Tri-Valley CARES, United for Peace and Justice, and Peace Action West are organizing a protest at Bechtel Corporation, one of the top profiteers of the war in Iraq. Join protesters worldwide in demanding that governments begin negotiating a Nuclear Weapons Convention to ban all nuclear weapons. Noon, free  
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SATURDAY, JUNE 5

**Fight for Immigrant Rights**  
Attend this organizing meeting with the International Socialist

Organization to demand amnesty and stop the racist scapegoating that Arizona's anti-immigration law, AB 1070, encourages. A panel of immigrants' rights and labor activists discuss what we can do to stop this civil injustice and to build a movement that can win justice and equality for all. 1 p.m., free  
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Luna Sea Room, 2nd floor  
2926-2948 16th St., SF  
http://norsocialism.org

SUNDAY, JUNE 6

**Grassroots House Collective**  
Attend this fundraiser for the Grassroots House Collective, a nonprofit community space and

meeting place for grassroots organizations and projects like Copwatch, Prisoners Literature Project, Industrial Workers of the World, and more. Bay Area singer-songwriters will present new arrangements and interpretations of their songs. 3 p.m., \$15-\$25  
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BY LLOYD DANGLE

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## Lennar CONT>

for Silicon Valley. It's for Bayview-Hunters Point and District 10 residents."

Jackson understands why some local residents want no delays on final EIR approval: "I can never blame folks in Alice Griffith public housing for coming out and saying 'no delays.' They really want something real, housing that is not rat and cockroach infested."

As a policy analyst (a position he's quitting to focus on the District 10 race) for the San Francisco Labor Council — which gave key backing to the project in the 2008 election — Jackson knows labor is frustrated by all the project meetings. "I try to tell them it's better to get this project right than rush it through and find out later that it goes against the interests of labor," Jackson said.

In May 2008, the Labor Council signed a community benefits agreement (CBA) with Lennar. Since then labor leaders have urged no delays on the project's draft EIR review. But Jackson believes the city must demand that financial consequences, such as liquidated damages, be a project approval condition if the developer reneges on the CBA.

"Right now the only push-back the city has is to threaten to kill the whole project if Lennar doesn't meet its timeline," Jackson said. "But people are really invested in this project, and I don't believe anyone would pull the trigger and end the entire development. We don't need to throw everything out; we just need to change them."

Jackson wants to see the inclusion of a special-use district that would create a cooperative land trust to ensure affordability and home ownership opportunities for local residents. "I love open space and sustainability, but I also want affordable housing and real light-industrial opportunities that can employ people living in the district now."

Special-use districts, Jackson argues, give city commissioners a way to amend this project to make it more acceptable.

Jackson wants to see strong tenant protections for public housing residents. "The vast majority of those residents are African American. At the end of the day, I want to see economic and environmental justice, so we can say we brought the right change to our community."

Jackson also would like to see a

more independent Mayor's Office. "Don't you feel like its 2002/2003, and that if you speak out against the project, it's like you are speaking out against the Iraq war, and all of a sudden you are not patriotic?"

Fellow District 10 candidate Eric Smith concurred. "The powers that be are definitely moving this thing forward," he said. "And this is a monster train, a juggernaut that is gathering steam. But how it shakes out down the road remains to be seen. My whole mantra is that there needs to be greater transparency down the line. If I become the sheriff, I'll be shining a light on all this stuff."

Smith warned that the community needs to work together or it won't win a better deal. "It's clear that folks in the city are hoping against all odds that Lennar can pull this stuff off so they can prove all the naysayers wrong and these community benefits can be realized, and that scrutiny of the projects can go on while all this happens," he said.

But Arthur Feinstein, the Sierra Club's political chair, worries that the city's rush job is resulting in seriously flawed documents and decision-making. "It's difficult for folks to digest 6,000 pages of comments and responses on the draft EIR in the three weeks since planning posted them online," Feinstein said. "And nothing has changed despite all the comments, which is why it continues to be a nonsense process." Feinstein says the Sierra Club's top concerns are the Parcel E-2 cleanup on the shipyard, a deal to transfer 23 acres at Candlestick Park for development, and the bridge over Yosemite Slough.

"You can cover most of the site," he said. "But when it comes to Parcel E-2, where the dump burned for six months in 2002, that's only 20 acres, it could and should be removed. This is the environmental justice issue that has the community up in arms."

Feinstein worries about the precedent that selling a state park for condos sets. "This is our park, and they are shrinking it." He is also concerned that the developer wants to bridge Yosemite Slough for cars.

How many of these concerns will be addressed at the June 3 hearing, which is just days before Santa Clara County voters decide whether to try to lure away the 49ers with a new publicly financed stadium? We'll see. **SFBG**

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By Rebecca Bowe  
rebeccab@sfbg.com

Nearly four years after City Attorney Dennis Herrera filed suit against Frank and Walter Lembi and their dizzying array of companies affiliated with CitiApartments for “an outrageous pattern of corporate lawlessness,” the powerful and notorious San Francisco landlords have watched their empire crumble.

The Lembi empire consisted of more 300 apartment buildings in San Francisco at its peak. Four Lembi subsidiaries that owned 16 buildings filed for Chapter 11 bankruptcy in February. Twenty Lembi properties were taken over by Lennar spin-off LNR in late May; another 24 buildings are slated to be foreclosed in early June; 51 were deeded back to UBS bank in lieu of foreclosure early last year; and still others are now held by court-appointed receivers and managed by Laramar, an unaffiliated property-management company.

CitiApartments still owns and manages a large portion of the buildings it controlled in its heyday, but it's had to either restructure loans or get payment extensions to hold onto many of them, according to general counsel Ed Singer. The Lembi Group staff has dwindled, and a team of 18 dedicated solely to relocating tenants is now long gone.

For many renters in foreclosed units who managed to ride out what San Francisco Tenants Union director Ted Gullicksen has labeled CitiApartments’ “war of terror” against its occupants, the dust has finally settled. Gullicksen says that living in limbo is better than living under Lembi.

There are no more harassing phone calls pressuring them to move. No more sudden utility shut-offs. No armed agents showing up at the doorstep unannounced. No illegal construction projects clamoring away on the other side of paper-thin walls, destroying any hope of tranquility at home.

These are tactics CitiApartments used to drive people out, according to Herrera’s 2006 complaint and an award-winning Guardian series (“The Scumlords,” March 25), in order to vacate units so they could be renovated and removed from rent control protections. A San Francisco Rent Board roster of 174 current and former Lembi properties as of May 25 lists no fewer than 1,890 cases associated with those buildings, the majority of them now settled.

While the sordid history of CitiApartments’ strong-arm tactics has been well-documented, tenant-



Darin Dawson fought a CitiApartments eviction. | GUARDIAN PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

# Triumph of tenacity

## The Lembi empire teeters after tenants resisted a business plan based on forcing them out

rights advocates say the untold story of the Lembis’ rise and demise is that its entire business model hinged on evicting and relocating existing tenants — but that strategy failed, in large part because of a grassroots organizing effort that emboldened renters to stand their ground.

“The economic downturn played a role in it because the money stopped flowing,” says Gullicksen, who helped form the CitiStop Campaign in 2004 in response to reports of outrageous tactics. “But if the money kept flowing, I think they would have failed anyway. The end result was inevitable, given the tenant resistance.”

Darin Dawson moved into his apartment at 2 Guerrero St. in 1994 on a lease secured through the federal Housing Opportunities for People With AIDS program. Dawson, who was diagnosed in 1987, said things turned sour in 1998 when Trophy Properties I DE LLC — one of the Lembis’ dozens of subsidiaries — snapped it up.

Their first contact was to inform him that he would have to move “because we don’t allow those kinds of leases in our buildings,” he recalled. He fought it with the help of the Housing Authority and managed to stay put. It was the first in a series of standoffs that ultimately stopped last September when the property was repossessed.

“Basically, I just dug my heels in and knew that I couldn’t get evicted,” Dawson said. Nonetheless, he spent years embroiled in conflict with the Lembi subsidiary while also battling AIDS-related illnesses.

There was the time he was ordered to vacate his apartment for two weeks during a seismic retrofit only to find it trashed when he returned. “The floors were ripped up,” he said. “The ceiling was hanging in some places. There was black grease smeared all over the walls.” He repaired it himself. Then came the constant phone calls, which started off artificially cheerful but turned threatening if he refused to accept money to relocate.

Dawson pays a base amount of \$635 per month for his rent-controlled studio, so he suspected he might be a target. Once a residential manager discreetly warned him that his name was on a “hit list” of tenants whom the owners wanted gone, he said.

According to a confidential document leaked to advocates by an anonymous source, tenants who paid the least came under the greatest pressure to relocate since San Francisco rent-control laws prohibit raising existing occupants’ rents to market rate. The document outlines how loan repayment and estimated profits were calculated wholly on the expectation that

existing tenants would vacate, rather than relying on normal projections like natural turnover.

“Tenants with significantly below market rents are chosen for thorough screening to see if they might be relocated,” according to the document, a 2008 Credit Suisse prospectus concerning a pool of 24 buildings under Lembi ownership that have since been foreclosed. “Those tenants most below market and/or with the longest history are the priority for relocation.”

All 24 buildings in question — including properties on Larkin, Market, Cesar Chavez, Post, and Leavenworth streets, in addition to others — were subject to rent control. “At acquisition [Aug. 30, 2007], the portfolio was approximately 5 percent vacant,” it notes. “As of May 2008 the portfolio was 19 percent vacant, as a result of Lembi successfully executing their business plan of vacating units and rolling them to market.”

Although the paperwork spelling this out in stark terms didn’t surface until recently, advocates who worked on the CitiStop campaign essentially figured it out years ago. A collaboration between the Tenants Union, Pride at Work, and other advocacy groups, the campaign sent organizers door-to-door to inform tenants of their rights, hosted potlucks where people could swap horror stories and forge alliances, and staged demon-

strations outside CitiApartments’ Market Street offices.

They tracked public records from the Assessor-Recorder Office and swooped in to warn tenants whose buildings had fallen into the Lembis’ clutches. It didn’t always work. According to the Credit Suisse document, Lembi had relocated 2,500 units as of August 2008, a fact pointed to as evidence of its “successful track record.” But the relocation team only drove out a small number of the lowest-paying tenants; the vast majority of those who took buyout offers left units that paid closer to market rate.

“They really needed to get more turnover than what they accomplished,” Gullicksen said. “The fact that they couldn’t is attributable to the CitiStop campaign.”

Singer rejected this assessment, saying the real problem was the economic downturn and the loss of capital availability. “I can see why they want to say that, why they want to take credit for bringing down the Lembis,” he said. “But I don’t think it would have made any difference if [tenants] left or not.”

A common complaint nowadays is that former tenants haven’t gotten their security deposits back, a matter that has spurred a class-action lawsuit against 57 corporate defendants associated with the Lembi Group.

“They’re claiming that they have no money,” Brian Devine, an attorney with Seeger Salvas LLP, told the Guardian. Devine estimates that he will end up representing several thousand tenants who are entitled to their deposits. In March, a judge awarded sanctions of \$30,000 to Devine’s firm because the Lembi Group refused to cooperate with discovery, withholding documents necessary for the case to proceed.

Herrera has encountered a similar recalcitrance in his own suit and won court sanctions of \$50,000 in February for the same reason. “We have been engaged in discovery for a long, long time,” noted city attorney spokesperson Matt Dorsey. “We’re hoping that the judge is at the edge of his patience.”

Singer said the problem was that there wasn’t enough “people power” to photocopy thousands of documents. The Lembis were never up to any nefarious purpose, Singer insisted — they only wanted to make the buildings nicer. As for the tenants who endured the most brutal relocation tactics? “I can understand why they didn’t want to leave,” he said. “Some of them didn’t leave — and they’re still there.” **SFBG**



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NEWS



The old Hayes Valley freeway ramps are in the process of being

PHOTOS BY CAITLIN DONOHUE

## From freeway to favas

By Caitlin Donohue  
[news@sfbg.com](mailto:news@sfbg.com)

**GREEN CITY** Perhaps you've noticed a fresh mountain of fava beans arising along Octavia Boulevard as you travel toward Market Street, in the

spot where a freeway used to touch down. Don Wiepert certainly has. He's a senior citizen who lives across the street from the rows of green sprouts, and even helped to raise the crop in his own living room.

Wiepert is one of 1,500 neighborhood volunteers who have taken part in the birth of Hayes Valley Farm, an exciting experiment in participatory urban agriculture. Started in January by three young permaculture activists, the project has converted into farmland a city block whose previous harvests were auto exhaust from the freeway on-ramp, and most recently, crime and vagrancy.

Farm organizer Jay Rosenberg explains the process as we tour the fields he helped to envision. Back in 1964, neighborhood activists from Hayes Valley Neighborhood Association and other groups

organized to stop the progress of the Central Freeway that would connect Highway 101 to the Golden Gate Bridge. The show of community force was impressive, but it stranded the planned highway on- and off-ramps on a block of land between Octavia and Laguna streets. "They left them here standing like ruins," Rosenberg said. "This was a 2.2-acre forgotten space."

"It was a place for homeless living," Wiepert said on a recent trip to the farm's biweekly work party, while volunteers and a handful of paid staff buzzed about replanting seedlings and erecting a homemade greenhouse. "It was fenced off, ugly, inaccessible." He looks around. Not to resort to a cliché, but there's a discernible twinkle in his eyes as he says, "Now it's wonderful."

Although the block was in a desirable central location, its soil had been damaged from years of exposure to car emissions, which can leave behind lead and other heavy metals. But the team behind Hayes Valley Farm has a plan. The ivy that threatened to strangle the farm's trees has been stripped, piled into heaps that are covered with cardboard and horse manure

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to begin a turbo-fertilization process that mimics what happens on forest floors. Once this new soil has been created, it is spread and implanted with fava seedlings, which were selected for their nitrogen-producing capabilities.

Rosenberg halts his tour of the process to pluck a bean plant from the ground and finger the white nitrogen nodule its roots have produced. "Look how well they're doing," he says over the nascent crop, proud as a papa. Once these plants are mature, half will be harvested as food, and half chopped at the root to speed the release of their nitrogen into the rest of the soil. Already young lettuces peek beneath the rows of beans, signs that the farm is ready to experiment with other foods.

San Francisco is a weather system unto itself, rendering the city's ideal crops the subject of much conjecture. "This is a cool, Mediterranean-like, foggy desert," Rosenberg says. "We're doing lots of research on species that do well here, which will be knowledge the public can use." The farm, like the Alameda County Master Gardeners ([www.mastergardeners.org](http://www.mastergardeners.org)) who run a similar program, is serving as a test arena to see what urban gardeners can reasonably expect to thrive here.

The farm is now home to 1,500 plants, including 150 fruit trees, most sitting in pots on the old freeway on-ramp in what

Rosenberg calls "the biggest patio garden in San Francisco." So far, all the crops have gone into the bellies of the volunteers who raised them, putting in more than 4,000 person-hours during the four months the farm has been open.

But it's not just the free groceries that keep neighbors returning to Hayes Valley Farm. In addition to the work parties, the site has been home to popular screenings of environmentally-themed films and a locus of outdoor learning. One group of students from the Crissy Field Center painted a mural for the farm that will soon occupy one wall of its planned on-site classroom. A weekly yoga class is planned, as are daily tours for farm newbies interested in learning more about the planting going on down the street.

In a time of uncertainty about what we're supposed to eat, people are finding something to be sure about here. "I appreciate the opportunity to hang out with the younger people and their energy," Wierpert says, moments before flinging a stick for one of the farm's part-time dogs to chase after. "I think this place facilitates a feeling for a lot of people that they're doing something meaningful." **SFBG**

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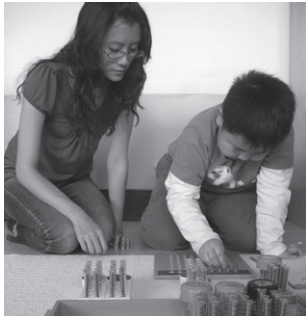


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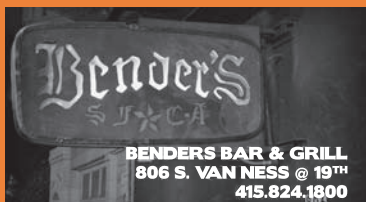
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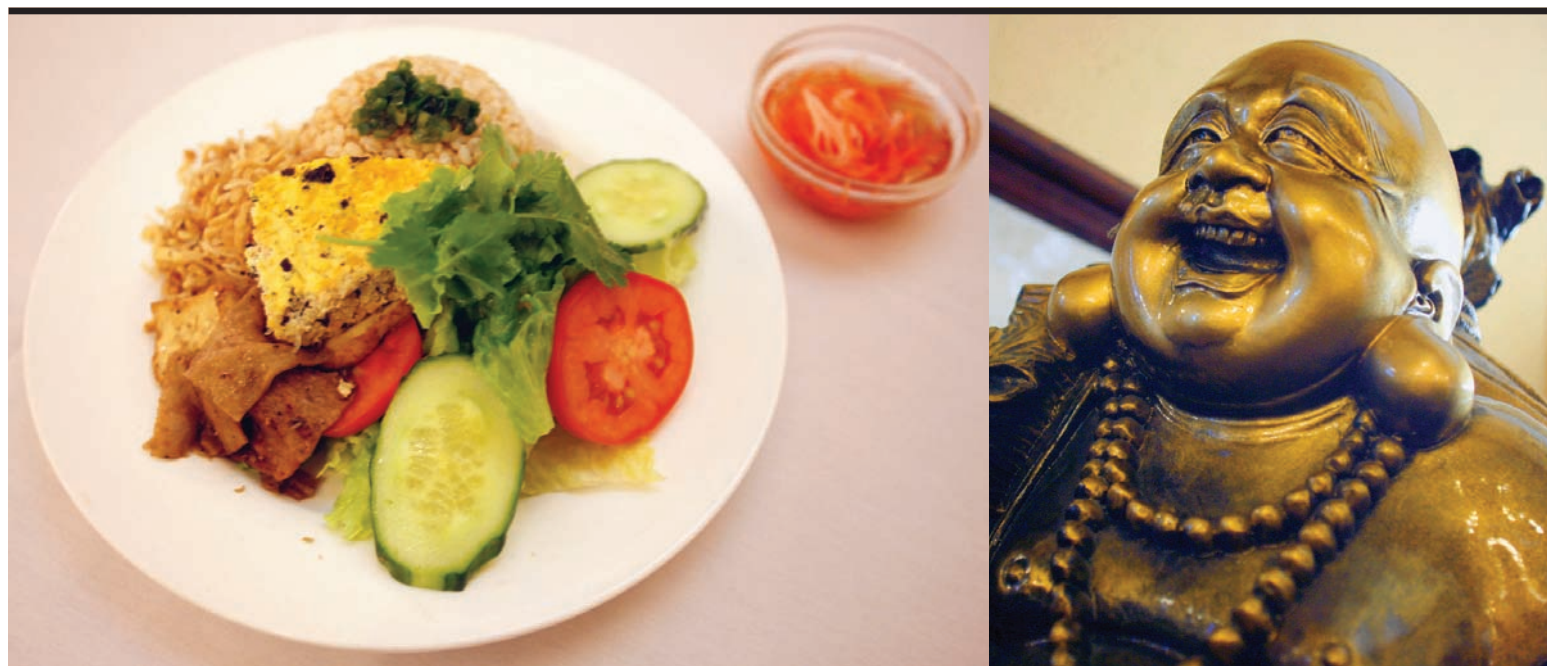
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# food + drink

The Buddha smiles: miracle flavorings lead to vegan wonders like five-spice tofu over rice (left) at Golden Era.

GUARDIAN PHOTO BY RORY MCNAMARA



## The golden staircase

By Paul Reidinger  
paulr@sfbg.com



**DINE** When you step into Golden Era, you pass through a narrow door and descend a few steps, as if into a subterranean world of disrepute. But you land on a landing, instead of at a bar crowded with sooty Mafia dons, as you might have expected, and from the landing you descend another brief staircase to the dining room, which opens out expansively around you. The experience is a little like the one long offered at Postrio, Wolfgang Puck's (now closed) restaurant near Union Square.

One difference is that while Postrio was very much about au courant glamour, Golden Era shimmers with a sense of lost glamour. The large dining room, with its high ceilings and wooden arches, is a little dowdy, but its bones are impressive. It's like a beaten-up pair of good shoes. Local lore teaches that the building was once a residence hotel run by Swedes and the spacious dining room a space for the serving of a Swedish menu. And I can't imagine a Swedish menu without meatballs.

You won't find meatballs on the menu at Golden Era — in fact,

you won't find any meat at all, or dairy, since the restaurant is vegan. (Another huge difference from Postrio.) And you won't find anything Swedish. But you will find wonderful Southeast Asian cuisine, including many dishes that traditionally include meat, with vegan artifice substituting for flesh. As a rule I don't quite like this kind of vegetarian cooking — a “steak” concocted from a portobello mushroom or some such, often fails to convince. Menu cards that make liberal use of quote marks, as Golden Era's does, also raise a flag or two.

Despite the quote marks, the food is splendid. It compares favorably to that of Millennium, the fancier and pricier (and worthy) spot in the Hotel California. While a vegetarian or vegan kitchen might seem limited at first blush, with so many fundamental ingredients off-limits, the best such kitchens respond with verve and innovation. Because they can't rely on the innate impressiveness of a beautifully cooked steak or a fish roasted whole, they must redouble their attention to other details, like composition, color, and texture. This the Golden Era kitchen consistently does.

It would be hard to put together a dish that better demonstrates these attentions than crispy chow mein (\$7.95), a bird's nest of crunchy

noodles filled like a savory pie with a wealth of vegetables, including broccoli, carrot, bok choy, and mushrooms, all steamed to a slight tenderness while retaining their resiliency. The miracle flavoring was (we thought) mushroom soy sauce, slightly thickened and glossy, almost as if butter had been added — but butter is a vegan no-no, so how was the transformation accomplished? If by corn starch, then the hands in the kitchen are skilled indeed.

The Vietnamese crepe (\$7.50), a huge yellow mezzaluna, arrived with a bouquet of fresh herbs, cilantro, mint, and basil. We were given instructions on how to combine the two, but either we didn't understand or just forgot, and we ended up just slicing the mezzaluna into strips (like a quesadilla) and scattering bits of the herb bouquet over the top. The crepe's filling seemed to consist largely of underseasoned rice noodles, so the flavor boost from the herbs was important.

No flavor boost was needed for the potstickers (\$5.50), which were filled with a ground substance very like pork (tofu?) along with plenty of ginger. Just to make sure, and for that last kiss of verisimilitude, the potstickers were served with a shallow dish of nuoc nam laced with carrot threads. We also found no flavor shortage in the seaweed salad (\$7), a

tangle of green filaments, like spinach vermicelli after a bad night of tossing and turning, dressed with crushed sesame seeds and plenty of sesame oil.

For sheer wallop — and proof that lively spicing goes a long way toward compensating for lack of flesh or dairy — there's the spicy noodle soup (\$7). The fat noodles and chunks of tofu offer attractive ballast, but the charge lies in the complex, incendiary vegetable broth. To alert the unwary, red sheets of chili oil shimmer on the surface, like rays of a summer sunset glinting from a pond.

“Vegan dessert” sounds like what the late Herb Caen used to call a “self-canceling phrase. But Golden Era's desserts could pass at just about any restaurant in town. Both the blueberry cheesecake (\$4.75), creamy and lemony with a liberal dribbling of blueberry coulis, and the mocha chocolate cake (\$3.50), as velvety and rich as a cashmere greatcoat, were accomplishments any Swedish pastry chef would have been proud of. **SFBG**

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[ASIANART.ORG/MATCHA2010/JUNEMATCHA.HTM](http://ASIANART.ORG/MATCHA2010/JUNEMATCHA.HTM)

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# Older 'n' wider

By L.E. Leone  
le.chicken.farmer@gmail.com

**CHEAP EATS** One night the Maze came over because that's what he does. He comes over. Sometimes he brings his dinner with him.

This time he brought his dinner with him.

He started pulling things out of his backpack as if they were rabbits: part of a loaf of cranberry bread! Hummus! Broccoli! Rabbits! In the water bottle holder on his bike was a half-empty bottle of semi-important wine. Me, I'd already eaten.

Another thing the Maze does is worry. He hedges his bets, shakes his head, and assigns point values to things that most people just try to put into words. I'll be the first to admit that sometimes language doesn't cut it, but given a choice between it and math ... I mean, in matters of the heart, come on: poetry vs. calculus?

The Maze is, for example, lonely. He wants to write; he wants to edit; he wants to sing, soar, shred on the guitar, or at least be in a band. These are just examples.

I like to dance. I *get* the two-step. I look the Maze in the eye, run the numbers with him, shake my head, want and wonder what he wants and wonders, and just generally try to be useful.

Sometimes I even threaten to throttle or kick him.

"I don't know, Dani," he said. "I just don't know."

"Me neither," I said, having a sip of his half-full bottle of bike-rack red. We were standing in my kitchen. As opposed to sitting. I forget why. Maybe he was fixing to leave.

"I mean, I just don't get it. What am I supposed to do?"

If I knew, I would have said. I'm a good friend. If he would have cried, I would have cried. Existential dilemma loves company.

"Is there something I'm doing wrong?" he asked, sincere pain in his voice, his forehead all wrinkled and labyrinthine (which is how he got his name). And he said it again: "Am I doing something wrong?"

"I don't think so," I said, because I honestly didn't. But then a possibility occurred to me. "When you make pasta," I asked, "you're not rinsing it after you strain it, are you?"

He looked more confused than before. "No," he said.

"Good, then, no, you're not doing anything wrong."

I wasn't exactly joking. As far as I know, this is the only real, unequivocally *always wrong* mistake one can make in life. And even then, it could be argued that if you're cooking noodles for soup, a cold rinse might not be a bad idea. You know, so they don't overcook in the broth.

But how did I get here? Speaking of existential dilemmas.

It was my birthday, and for my birthday I listened to Abba without guilt. I ate at Boogaloos. I got older. Had late-night hot wings with Earl Butter. Lunch: a smashed sandwich at Tartine. For my birthday the Pod bought my ticket and we all watched a baseball game at the Coliseum. I had a hot dog and a beer. For dinner I ate grilled salmon with a squeeze of lemon over quinoa and swirled kale with tamari sauce.

Kidding!!! I had chicken and waffles, of course. This time at Frisco Fried, which is cheaper than anything I have come across, chicken-and-wafflewise. Six bucks for two thighs and a waffle! You can barely get a burrito for that price anymore.

But before you move to Bayview, this is *not* the cheapest chicken and waffles in the Bay Area. A bird named Jay just told me: Oakland's Home of Chicken 'n Waffles, or Home O' as I call it for short because chicken and waffles now goes without saying (as does the letter 'f'), has a weekday happy hour special. Between 4 and 7.

But I have to go back to Frisco Fried first and find out what a burger dog is. I can't speak for their Rice-a-Roni, but the mac 'n' cheese was really wonderful. The waffle was okay. The chicken, fried to order, was super-hot and crazy juicy — not quite as flavorfully battered as Auntie April's or Farmerbrown's Little Skillet if you're keeping score, Maze, but definitely up there. **SFBG**

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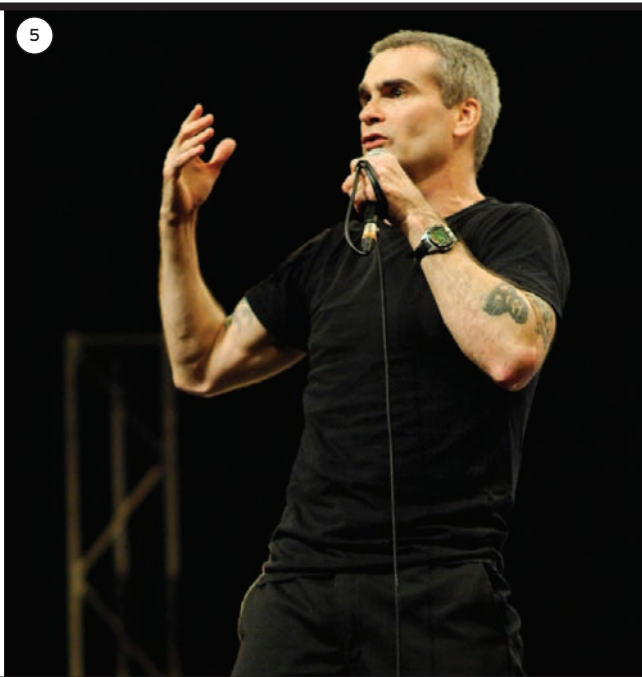
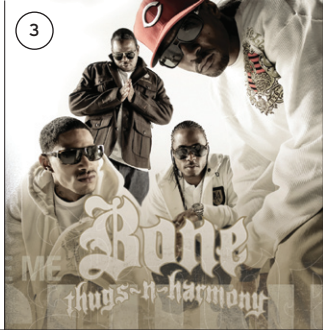
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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



## WEDNESDAY JUNE 2

### MUSIC

#### WHY?

Listening to Yoni Wolf's lyrics can sometimes feel kind of icky — not so much because he explicitly recalls masturbating at an art exhibit or watching two men copulate on a basketball court in Berlin (though if that turns you off you can call it quits now). WHY? creates discomfort because Wolf uses his songs as an aural journal. His frank words are morbidly fascinating and brave, giving the impression that he has a personal stake in these songs beyond creating catchy jams that you can bump in your car. An amalgam of hip-hop and indie, WHY? thankfully keeps its distance from back-pack rap acts, its collage-like formations rightfully earning the band's place on Oakland's avant-garde Anticon label. **(Peter Galvin)**

With Donkeys, Josiah Wolf  
8 p.m., \$16  
New Parish  
579 18th St., Oakl.  
(510) 444-7474  
[www.thenewparish.com](http://www.thenewparish.com)

## THURSDAY JUNE 3

### MUSIC

#### Ikonika

"I sing in synths," U.K. dub-step sensation Ikonika told Pitchfork in March. If so, her voice is blippier than Twiki, wobblier than Jah, and as seductive as a dripping-wet siren. A Hyperdub labelmate of legends Kode9 and Burial, she gets a lot of creative mileage out of simple things: melting melodies, clanging percussion, and a few well-placed tempo changes. Latest album, *Contact, Want, Love, Have* belongs to a handful of releases that have helped change the dubstep game by focusing more on synth sounds (absorbing the lessons of the latest synth wave revival) while backing slightly off from the endless, deafening boom. That's a great thing when it leads to slices like "The Idiot," which sounds like a traditional English morris dance gone cosmically batty. "To me, that's the whole point: Making these machines express their emotions, just like WALL-E," she continued. Beam us down, sister. **(Marke B.)**

10 p.m., \$5-\$7  
Paradise Lounge  
1501 Folsom, SF  
[www.paradisef.com](http://www.paradisef.com)

### EVENT

#### "Matcha: The Shanghai Dress Fashion Show"

Some people consider fashion to be the vile heart of a multibillion dollar industry fueled by the single goal of growing consumerism. And you know what? They might be right. But fashion, at its core, is about expressing a certain artistic individuality with the clothing you wear. Shanghai mega-designer Jane Zhu has spent most of her career mastering the art of *qipao* pattern-making, an endeavor that has landed her in *Vogue*, *Newsweek*, *Elle China*, and more. Tonight Zhu shares her work and discusses the historical craftsmanship that inspired her pieces. **(Elise-Marie Brown)**

5 p.m., \$10  
Asian Art Museum  
200 Larkin, SF  
(415) 581-3500  
[www.asianart.org](http://www.asianart.org)

### STAGE

#### Golden Girls

Truly, one hasn't lived until one has experienced a drag episode of *Golden Girls* — live and in person. Heklina and her gang of merry players (Cookie Dough, Pollo Del Mar, and Matthew Martin) have returned just in time for Pride month to regale us with

their geriatric-themed barbs and snipes. The tight set-up onstage at Mama Calizio's is perfect for the fixed-view sitcom look, and recordings of ads from the era play during the breaks for costume changes. One gets the sense that for this cast of kooky queens, the Girls deserve all the acting prowess worthy of say, Pinter, or Tennessee Williams. Their love for the form is contagious. Get your tickets before they go. **(Caitlin Donohue)**

Through June 25  
Thurs.-Sat., 7 and 9 p.m., \$20  
Mama Calizo's Voice Factory  
1519 Mission, SF  
(415) 504-2432  
[www.helkina.com](http://www.helkina.com)

### VISUAL ART

#### "Hipster Apocalypse"

Hipsters are an interesting and continuously morphing breed. The goal is simple: discover the newest forms of fashion, listen to as many talentless bands as possible, and remain ironic while doing so. Although many hipsters feel they are unique — with their tastes for Pabst Blue Ribbon, mustaches, and flannel — in the end, they all look the same. In the 1950s, we had the beatniks with their poetry and theories on society. Today we have Web-obsessed, fixed-gear bike-riding foodies prolonging the path to their inevitable

corporate jobs and suburban tract homes. This group art installation, pointedly titled "Hipster Apocalypse," chronicles the rise of hipsterdom and the beast it has become. **(Brown)**

Through June 27  
8 p.m. (reception), free  
Cafe Royale  
800 Post, SF  
(415) 441-4099  
[www.caferoyale-sf.com](http://www.caferoyale-sf.com)

## FRIDAY JUNE 4

### VISUAL ART

#### "If Only"

"If Only," a solo installation by Norway-born artist Rune Olsen, is tragicomedy at its simplest and finest. Involving tethered sculptures of zombie children connected criss-cross throughout the gallery space, "If Only" begs a few important — if ridiculous — questions. Are children actually pets? Can they be trusted? And, should we train them like we do dogs and horses? Also of particular import to San Francisco (where pets outnumber children), a reverse phenomenon occurs where pets are treated like children: doggies get designer haircuts and custom Air Jordans, and cats get fine food and strollers. If only our pets could

graduate college and help us retire. **(Spencer Young)**

Through July 17  
5-8 p.m. (reception), free  
Johansson Projects  
2300 Telegraph, Oakl.  
(510) 444-9140  
[www.johanssonprojects.net](http://www.johanssonprojects.net)

## SATURDAY JUNE 5

### STAGE

#### San Francisco Ethnic Dance Festival

One wonders what would happen were we to kick out Obama, Cameron, Jintao, and Ahmadinejad tomorrow and install in their places the most accomplished dancer in each country. Would their swirls, toe points, and hip thrusts communicate with more eloquence than current G20 summits and United Nation convergences do today? One can only dream. At this festival, though, we can see the cultures of the world uniting for a month-long celebration of that physical language spoken by most cultures from the onset of culture itself. Featured this year (the fest's 32nd) are Bay Area groups presenting dances from Uzbekistan to the Congo and back again. Shake a leg to the performances for some truly stunning art as well as some cross-cultural





(1) WHY? (see Wed/2); (2) image from the cover of *The Glorious World Cup* (see Sat/5); (3) Bone Thugs-n-Harmony (see Mon/7); (4) cast of the all-drag *Golden Girls* (see Thurs/3); (5) Henry Rollins (see Tues/8); (6) Matt and Kim (see Sat/5); (7) Parangal Dance Company at the San Francisco Ethnic Dance Festival (see Sat/5); (8) Jaguar Love (see Sun/6); (9) fashion from “Matcha: The Shanghai Dress Fashion Show.”

GOLDEN GIRLS BY BARRY MUNIZ / HENRY ROLLINS BY SDP PHOTO/SF ETHNIC DANCE FESTIVAL BY RJ MUNA/JAGUAR LOVE BY MICHAEL LAVINE/“MATCHA” BY ANDREW ROWAT

contrasts and compliments. (Caitlin Donohue)

Through June 27  
Sat.–Sun., 2 p.m.  
(also Sat, 8 p.m.), \$22–\$44  
Palace of Fine Arts  
3301 Lyon, SF  
(415) 474-3914  
www.worldartswest.org

## MUSIC

### Matt and Kim

A guy on keys and a girl on drums, singing catchy pop songs, Matt and Kim are poster-children for keepin’ it simple. Famously putting on shows that resemble chummy block parties more than performances, the Brooklyn duo of Matt Johnson and Kim Schifino may have slowed down their aggressively DIY pop-punk a notch for their second LP, *Grand*, but the change in tempo hasn’t slowed the band’s knack for irresistible sing-alongs. Why brave the Sunday crowds at Shoreline Amphitheater (see Hole pick, below) when you can get that intimate experience from Live 105’s BFD pre-party right here in the city? Also acceptable: going to both. (Galvin)

With Golden Filer, Soft Pack  
9 p.m., \$20  
Mezzanine  
444 Jessie, SF  
(415) 625-8880  
www.mezzaninesf.com

## EVENT

### The Glorious World Cup party

Forget the fuckin’ Super Bowl — the only sporting event involving football and a true world champion is the World Cup. The 2010 installment gets underway June 11 in host country South Africa; Team USA plays its first match (vs. Team England — it’s gonna be revolutionary!) the following day. Get yourself even more pumped for a solid month of footy fiending (and those 4:30 a.m. games, thanks to the time difference between Calif. and S.A.) at the extremely timely book launch for Alan Black and David Henry Sterry’s *The Glorious World Cup*, subtitled *A Fanatic’s Guide*. Events include a contest to see who can scream “GOOOOOOAAAAALLLL!” with the most roof-rattling excitement. Consider it a warm-up for many exciting GOOOOOOAAAAALLLLS to come. (Cheryl Eddy)

8 p.m., free  
Edinburgh Castle Pub  
950 Geary, SF  
(415) 885-4074  
www.castlenews.com

## SUNDAY JUNE 6

## MUSIC

### Hole

For nearly 20 years, Courtney

Love has been a polarizing figure in alternative rock, first with her band Hole, then through her well-documented relationship with Kurt Cobain, on through to her various transgressions in the media. Tabloid headlines aside, Love is someone you can’t take your eyes off of. Whether you compare her voyages to watching a train wreck or consider her a talented yet troubled performer, she remains a fascinating study. But the 45-year-old seems to have put her notorious habits to bed, at least for now, as evidenced in her calm and collected visits on several talk shows lately, even putting in an appearance on *The View*, where she recounted living in San Francisco in the 1980s. But don’t assume the coherent and sober Love has abandoned all of her ferocity. With the freshly resurrected Hole and a new album *Nobody’s Daughter*, her searing vocals can cut through distorted guitars as sharply as they did circa 1994. (Sean McCourt)

Live 105’s BFD  
Noon, \$32.50  
Shoreline Amphitheater  
One Amphitheatre Pkwy, Mtn. View  
www.live105.radio.com

## MUSIC

### Jaguar Love

I guess it was silly to think

that the break-up of hardcore band the Blood Brothers in 2007 would mean the end of Johnny Whitney. While his less-screamy former partner, Jordan Blilie, was last seen singing within the lines as Past Lives, Whitney has consistently taken a more bombastic approach, first infusing his side-project Neon Blonde with electro-clash and now packing his full-time band Jaguar Love with dance cues. Jaguar Love continues to spotlight Whitney’s infamous vocals but follows more traditional song structures that make the hooks a co-headliner. The actual co-headliner of the “Coin-Toss Tour” is Japanther, and the two bands will share gear and flip a coin before each show to see who plays first. (Galvin)

With Japanther  
9:00 p.m., \$14  
Great American Music Hall  
859 O’Farrell, SF  
(415) 885-0750  
www.gamh.com

## MONDAY JUNE 7

## MUSIC

### Bone Thugs-n-Harmony

It’s been a long time since “Tha Crossroads” hit the airwaves back in the ’90’s. Only a group as smooth and poetic

as Bone Thugs-n-Harmony could write a rap song about the afterlife and make it a No. 1 hit. The Grammy-winning hip-hop group from Glendale, Ohio, has worked with the (now-deceased) likes of Eazy-E, Notorious B.I.G., and Tupac Shakur, and has still managed to stay in the game. Come out and raise a glass, or a 40, as they introduce some songs from their upcoming album, *Uni-5: The World’s Enemy*. (Brown)

7:30 p.m., \$30  
Independent  
628 Divisadero, SF  
(415) 771-1421  
www.independentsf.com

## TUESDAY JUNE 8

## EVENT

### Henry Rollins

Having made a name for himself in the early hardcore punk scene with his muscular delivery as singer for Black Flag from 1981-86, and later with his own eponymous band, Henry Rollins has again turned his attention to spoken word performances. He approaches the medium as intensely as he does a musical performance, energetically sharing his political and social viewpoints, stories from his life, and tales from his experiences on

the road. On this stop of his “Frequent Flyer” tour, expect a barrage of entertaining and enlightening anecdotes presented as only Rollins can do. It will be three hours of nonstop talking, but it will be over before you know it, with the feeling that you just experienced a concert, comedy show, current affairs lecture, and cathartic confessional all rolled into one exhilarating time. (McCourt)

8 p.m., \$25  
Herbst Theatre  
401 Van Ness, SF  
www.apecconcerts.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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Some Grace Operations video still courtesy of the Renée Green

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## The squ-Wii-quel

**Super Mario Galaxy 2**  
(Nintendo), Wii

**GAMER** Nintendo's ace in the hole, and the reason many hardcore gamers own a Wii at all, Mario was last seen galavanting across the galaxy just three years ago in the first *Super Mario Galaxy*. Appearing so soon after the original, it's easy to expect *Galaxy 2* to be a cash-grab rehash, but Nintendo clearly put a lot of work into Mario's second space trip. While the red plumber's previous adventures were revelatory — first 1996's *Super Mario 64* as one of the earliest 3-D platformers, then 2002's *Super Mario Sunshine* with its water-jet-pack — *Galaxy 2* is not a giant leap forward, but a giant leap sideways. The game packs few new surprises, but, in Mario fashion, it is more surprising in the way it challenges you to rethink the set ideas that it helped create.

Mario's story is a foregone conclusion, and *Galaxy 2*'s story feels especially familiar because the setting is the same as the first *Galaxy*. Knowing this, the developers chose to handle the story the same way they handled the rest of the game: by streamlining it. Of course Bowser is going to kidnap Princess Peach and you'll have to rescue her, but there are maybe five minutes of cut-scenes in *Galaxy 2*, and it's nice to see that the writers care about Mario's story about as

much as the player. Once you're up and running, on a giant spaceship shaped like Mario's head no less, you encounter the second instance of *Galaxy 2*'s streamlining, the world map. Removing the explorable hub of previous 3-D Marios makes the steady progression of unlocking new galaxies all the more exciting and addictive because you don't have to go looking for them.

The original *Galaxy* was great when it played with physics and perspective, and *Galaxy 2* ups the ante. Walking around an entire planet then leaping to the next is as invigorating as ever, and *Galaxy 2*'s willingness to mix up 2D and 3-D planes willy nilly means dynamics can change mid-level. In addition to returning power-ups like Bee and Boo Mario, *G2* brings back long-tongued dinosaur Yoshi and a fluffy white Cloud Suit, among others. It's a bit more difficult than its predecessor, and getting to the final confrontation with Bowser should set you back well over 15 hours. But that's just the bare minimum of *G2*'s content; the game boasts an unheard-of 242 stars.

*Super Mario Galaxy 2* is not a revolution, it is a refined product. Yes, you've seen much of this before. But now the mechanics have been boiled down to their barest — meaning you can skip to the fun that much faster. **(Peter Galvin)**



# KIRIN ICHIBAN

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# Elbo Room

**WED**  
6/2  
9PM  
\$7  
ELBO ROOM PRESENTS  
**TELLTALE**  
**HEARTBREAKERS**  
DISTANCE FROM SHELTER  
CULO A BOCA  
HAPPY HOUR: PINBALL  
TOURNAMENT WITH DJ LUCKY

**THU**  
6/3  
9:30PM  
\$5 B4  
11PM/  
\$7AFTER  
AFRO-TROPI-ELECTRIC-SAMBA-FUNK  
**AFROLICIOUS**  
WITH DJS/HOSTS:  
**PLEASUREMAKER**  
**SEÑOR OZ**

**FRI**  
6/4  
EARLY  
7-9PM  
\$5  
ELBO ROOM PRESENTS  
**QUIET LIGHTNING**  
READING SERIES:  
BETH LISICK, MICHELLE TEA,  
STEPHEN ELLIOTT, DAPHNE  
GOTTLIEB, JENNIFER JOSEPH,  
JON LONGHI, SARAH FRAN  
WISBY, JOSHUA MOHR

**LATER**  
10PM  
\$7  
ALCOHOLICAUST PRESENTS  
**MORNE** (BOSTON)  
**FLOOD, VASTUM**  
(MEMBERS OF ACEPHALIX & SAROS)

**SAT**  
6/5  
EARLY  
5:30-  
9PM/\$7  
RECKLESS IN VEGAS  
ELBO ROOM PRESENTS  
**STORMY CALIFORNIA**  
(MEMBERS OF TIME AGAIN) (L.A.)

**LATER**  
10PM  
\$7  
**SATURDAY NIGHT**  
**SOUL PARTY** WITH DJS  
LUCKY, PAUL PAUL,  
PHENGREN OSWALD  
SPINNING '60S SOUL 45'S  
(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

**SUN**  
6/6  
9PM  
\$6  
DUB MISSION PRESENTS: THE BEST IN  
DUB, DUBSTEP, ROOTS & DANCEHALL WITH  
**VINNIE ESPARZA**  
(TREAT EM RIGHT)  
& **MANEESH THE TWISTER**  
(SURYA DUB)

**MON**  
6/7  
9PM  
\$7  
\$2 DRINK SPECIALS  
**YOGOMAN BURNING**  
**BAND** (BELLINGHAM, WA),  
**REVIVAL SOUNDSYSTEM**

**TUE**  
6/8  
9PM  
\$7  
ELBO ROOM PRESENTS  
**ZACHARY BLIZZARD**  
(OF CANNONS AND CLOUDS),  
**LOOKBOOK** (MPLS),  
**THE WINEBIRDS** (PDX)

**WED**  
6/9  
9PM  
\$7  
LUCIFER'S HAMMER PRESENTS  
**AMBER ASYLUM**  
**BLOODY PANDA** (NYC),  
**TREES** (PDX), **BARN OWL**

**THU**  
6/10  
9:30PM  
\$5 B4  
11PM/  
\$7AFTER  
AFRO-TROPI-SAMBA-FUNK  
**AFROLICIOUS**  
WITH DJS/HOSTS:  
**PLEASUREMAKER**,  
**SEÑOR OZ**, SPECIAL GUEST:  
**DJ KENTO TANAKA** (BRAZA)

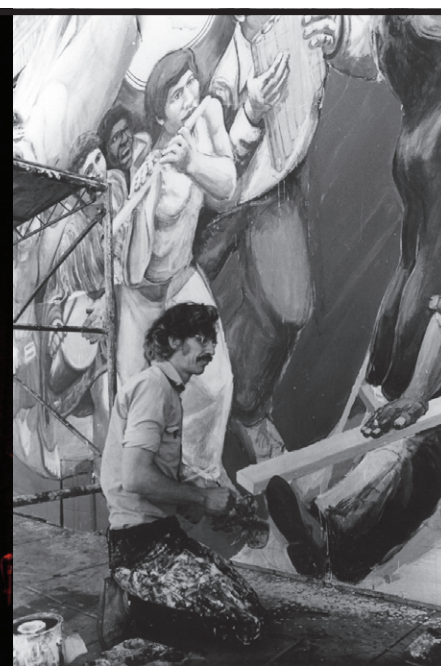
**UPCOMING**  
FRI 6/11 TREAT EM RIGHT: DJ DAY  
SAT 6/12 TORMENTA TROPICAL  
SUN 6/13 DUB MISSION  
MON 6/14 ROOFTOP VIGILANTES  
TUE 6/15 BRAZILIAN WAX: FIESTA JUNINA  
FRI 6/18 MANICATO ALBUM RELEASE

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# arts + culture

Food for the spirit: Cuba's Francisco Aguabella y Grupo, left, have graced La Peña's stage. Right, Osha Newman paints the center's "Cancion de la Libertad" mural in 1978.

AGUABELLA PHOTO BY MATTY NEMATOLLIHI



## Viva La Peña

35 years of voicing opposition through music, art, and moxie

By Caitlin Donohue  
Caitlin@sfbg.com

**STAGE** Here's to you, Salvador Allende. Our governmental baddies—that were may have helped assassinate you over the copper-

nationalizing ways of your democratically elected Chilean presidential administration. But in your passing, you inspired the birth of an East Bay community center focused on the use of art for social awakening. Which we're happy to tell you continues to be an integral part of our area's radical cultural milieu to this day. I'm talkin' about La Peña Cultural Center, which is celebrating its 35th anniversary Sat., June 5 — a day that will henceforth known as La Peña Day in Berkeley.

You should check it out, Mr. A. Oh wait — you've long since shuffled off this mortal coil. My bad. *Pero no importa, mi amigo*, I'll tell you about it.

Back in 1975, things were much as they are today, with bullheaded

“leaders” encroaching on the sovereignty of other countries. Rankled over the turmoil in Chile, Panama, and Nicaragua, a cadre of political activists took over the rent of a defunct French restaurant in Berkeley.

And just what were these hippies and reds up to? The budding La Peña's aim was to disseminate information about the conflicts in a way that was not just educational but entertaining. “The core was to use art and music, because you can reach more people that way. It's much more accessible than political speeches,” executive director Paul Chin tells me. Their model was the Chilean *peñas* where Allende began his political campaign — salons where art, politics, and community flowed comfortably.

I'm having this conversation with Chin in the center's lobby. On the walls around us is the center's 35th anniversary mural, painted by local artists collective Trust Your Struggle. It's a contemporary take on La Peña's frontal façade on Shattuck Avenue, an eye-popping 3-D work the center is known for. We're light-years and sev-

eral generations from the center's first years, back before the Internet, before Bushes I and II (and Reagan!), before Shakira, even before Ricky Martin.

Back then, Chin tells me, art and music from the developing world was considered less sophisticated than their Western counterparts. So La Peña began bringing in acts from around the world, artists who could communicate the struggle in their own countries. For some, the fact that they were gracing an American stage was a political statement in and of itself. Over the years, a few got famous: Eddie Palmieri, Los Lobos, Julieta Venegas, and Isabel Allende have performed there — even folk legend Pete Seeger played a La Peña-sponsored show at Berkeley Community Theater.

The center has grown, offering art courses for youth and adults, gallery shows that include international and local artists, weekly jam sessions for immigrant communities. It has hosted cultural series in conjunction with numerous community groups, on Arab culture, on the black lesbian experience, on hip-hop. The center has multiple stages and one of the region's few Chilean restaurants attached to the lobby so “we can provide food for the body as well as the spirit,” Chin said.

It's a successful exercise in cross-cultural understanding through art. “I'm proud to say that our stage

has been reflective of most of the oppressed communities in the U.S.,” Chin said. But it's an ongoing process. He recounts an incident with a male-dominated weekly drum session that was reported to be excluding women from hitting the skins. The artists were told to let the ladies play or leave. (Happily, they decided the space for their music was more important than their machismo).

The kaleidoscopic lineup planned for La Peña's 35th anniversary party, which also serves as the celebration for the newly designated La Peña Day, is a fitting tribute to the center's accomplishments. A Friday night concert of infectious cumbia beats by Chilean musician-activists Chico Trujillo. A free Saturday street festival featuring dancers, classes, and singing. And, later that evening, a performance by Las Bomberas de la Bahía, local percussionists who play classic Puerto Rican bomba music. Las Bomberas, by the way, is an all female group.

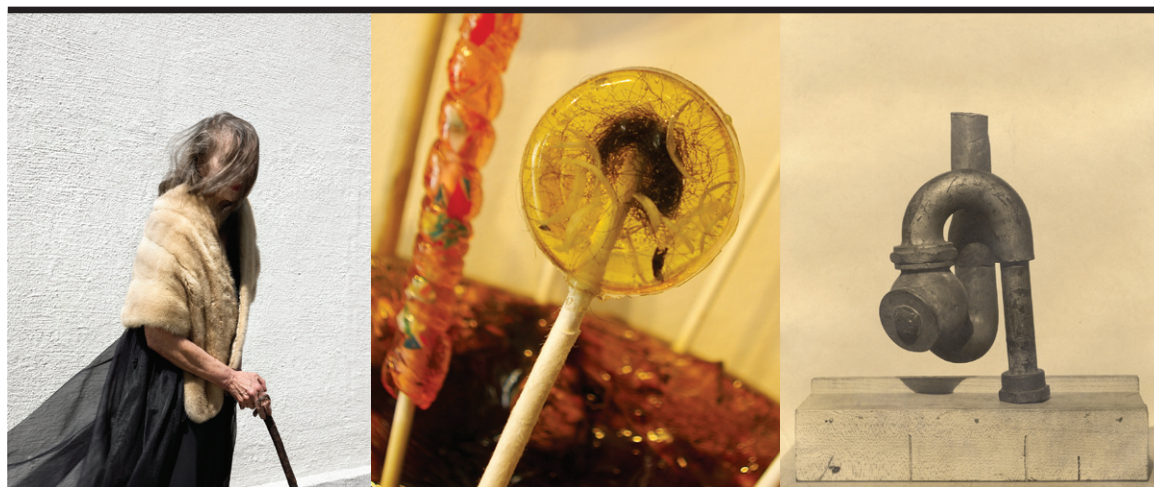
¿Te gusta, Señor Allende? **SFBG**

### LA PEÑA 35TH ANNIVERSARY CELEBRATION

Chico Trujillo: Fri/4, 8–10 p.m., \$15–\$18  
La Peña Day Street Carnival and Fair:  
Sat/5, 12–6 p.m., free  
Las Bomberas de la Bahía and Rebel  
Diaz: Sat/5, 9 p.m., \$10–\$12  
La Peña Cultural Center  
3105 Shattuck, Berk.  
(510) 849-2568  
www.lapena.org



From left: Katy Grannan, *Anonymous*, San Francisco, 2009; Leigha Mason, *Candy Store* (detail), 2010; Morton Schamberg, *God*, 1918. ANONYMOUS AND GOD COURTESY OF FRAENKEL GALLERY/CANDY STORE COURTESY OF MERIDIAN GALLERY



## 100 photos in search of an exhibit

By Matt Sussman  
arts@sfbg.com

**HAIRY EYEBALL** “Furthermore” implies that one is not quite finished. There is more elaboration to come, or another point entirely will be addressed. It signals that what the speaker may have fully thought through has not yet been fully stated.

“Furthermore” is also the title of Fraenkel Gallery’s 30th anniversary show, a wonderful assortment of odd ducks and singular sensations, canonized masters and anonymous geniuses. Or as gallerist Jeffrey Fraenkel puts it in the intro to the exhibit’s catalog, these are, “scrappy, tenacious, unrelated photographs that want to become an exhibition.”

Fraenkel’s anthropomorphic phrasing (they “want to become an exhibition”) is appropriate since these pictures have new stories to tell. Many names and images are familiar (Arbus, Lange, Warhol, Levitt), while others, like the heartbreaking anonymous photograph of 1930s starlet Starr Faithful’s suicide note, aren’t. But none of these photographs are quite finished with what they have to tell us, especially when in proximity to each other.

The pictures are hung in clusters that bring out their thematic or formal affinities while simultaneously enhancing the singular qualities of each individual piece. In one of the first groupings, the scatological mechanics of Morton Schamberg’s 1917 Dada readymade *God* (this study is reputedly the only known photographic print of the piece in existence)

are echoed in the tubular forms of Christian Marclay’s collage *Double Tuba* and Auguste-Rosalie Bisson’s 1867 albumen print of a pneumatic motor.

Nearby hangs a constellation of feminine self-presentation as masquerade, with Katy Grannan’s anonymous, windswept crone (2009); Ethyl Eichelberger in Peter Hujar’s elegiac 1983 portrait of the performer in Southern belle drag; and the Deco seductress in Andre Kertesz’s *Satiric Dancer* (1926) emerging as Norn-like sisters from across time and space.

The more abstract groupings are no less evocative, linking up formal experimentations (Mel Bochner’s cartographic *Surface Dis/tension*) to the serendipitous beauty of scientific documentation (the anonymous 1930 cyanotype of a radio transmission sent from the Eiffel Tower). Wonderful stuff.

### FURTHERMORE ...

Candy-coating sexual innuendo is an old trick in pop music (see 50 Cent, Madonna, etc.), but the sweets served up by John DeFazio and Leigha Mason at Meridian Gallery seduce precisely because they don’t want your loving. DeFazio’s baroque reliquaries for cultural figures and Mason’s fingernail and hair-laden resin candies are memento mori for youthful fantasies and heroes; roadside tchotchkes picked up from America’s death drive.

Keira Kotler’s monochromatic paintings, with their soothing shifts in luminosity and tone, are the visual equivalent of a drone: seemingly static planes that slowly reveal their depth and subtlety through prolonged exposure. The color fields in “Stillness,” her new show at Chandra Cerrito

Contemporary, skew more Richter (specifically his 1991 painting *Blood Red Mirror*, currently hanging at SFMOMA) than Rothko, but their slickness diminishes none of their auratic pull.

Well tickle me proud: it’s June. Electric Works is showing its pride with “More Glitter — Less Bitter,” a career retrospective of local legend Daniel Nicoletta. If queer life in this city is a cabaret, then Nicoletta has been its unofficial in-house photographer, snapping SF’s finest LGBT freaks since he was a 19-year-old employee at Harvey Milk’s Castro Street camera store. Sparkle, Danny, sparkle! **SFBG**

### ► FURTHERMORE

Through June 25, free  
Fraenkel Gallery  
49 Geary, SF  
(415) 981-2661  
www.fraenkelgallery.com

### ► THE CANDY STORE

June 3–July 24, free  
Meridian Gallery  
535 Powell, SF  
(415) 398-6176  
www.meridiangallery.org

### ► KEIRA KOTLER: STILLNESS

June 4–July 24, free  
Chandra Cerrito Contemporary  
480 23rd St, Oakl.  
(510) 260-7494  
www.chandracerrito.com/cc

### DANIEL NICOLETTA: ► MORE GLITTER — LESS BITTER

June 4–July 10, free  
Electric Works  
130 Eighth St, SF  
(415) 626-5496  
www.sfelectricworks.com

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6/4 Miles Schon  
Midnight Sun  
Jet Expert

6/7 Acoustic Monday  
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Cristina Espinosa  
Damion Wolfe

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Beginner & Intermediate  
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followed by Dancing:  
7-8:30  
Beginner Lessons:  
8:30-9:30  
Intermediate Lessons:  
9:30-1am – Free Dance,  
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6.04 Fr **DJ VYEN**  
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6.05 Sa “BR55” **SOTAQUE BAIANO**  
DJ RUEBEN

6.06 Su “KING OF KING’S” **DJ’S ESEF, JUAN LOVE, SMOKE ONE**  
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DOODLEBUG & PIGEON JOHN :: JUNE 21ST

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### CITAY

BARN OWL • THE SAREES

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BOCA DO RIO

OTS TRIO • DJ FELINA

SATURDAY JUNE 5TH 8PM \$25 (JAZZ) ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL:

SF JAZZ SPRING SEASON PRESENTS:

DONNY MCCLASLIN TRIO

WITH HANS GLAWISCHNIG

AND JONATHAN BLAKE

SUNDAY JUNE 6TH 8PM \$12 (SONGWRITER/ROOTS)

LUTHER WRIGHT & THE WRONGS

JACK GRACE BAND

MONDAY JUNE 7TH 9PM \$16/\$18 (ROCK/POP)

CRASH TEST DUMMIES

BRITTANY SHANE

TUESDAY JUNE 8TH 9:30PM \$15 (INDIE) ALL AGES

KAREN ELSON

WEDNESDAY JUNE 9TH 9:30PM \$15 (ROCK)

JESSE MALIN &

THE ST. MARKS SOCIAL

CHRIS SHIFLETT & THE DEAD PEASANTS

(OF THE FOO FIGHTERS)

THURSDAY JUNE 10TH 9PM \$15 (SONGWRITER)

GREG LASWELL

JIMMY GNECCO (FROM OURS)

BRIAN WRIGHT

FRIDAY JUNE 11TH 9PM \$12/\$15 (BRAZILIAN/WORLD)

SAMBA SOCIAL CLUB AND FAVELA SOUL PRESENT:

NOITE DO FORRO “FESTA JUNINA”

FEATURING:

FORRO BRAZUCA

DJ FAUSTO SOUSA

FRIDAY JUNE 11TH 8PM \$12 (INDIE/FOLK) ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL

SEAWEEDESWAY PRESENTS:

LYRES & LACE

MUSIC AND FASHION OF THE ROMANTIC AND

BIZARRE FEATURING:

MARIEE SIOUX

FOXTAILS BRIGADE

JUDGEMENT DAY ACOUSTIC W/ FRIENDS

SATURDAY JUNE 12TH 9:30PM \$15 (WORLD/JAZZ)

BRASS MENAZERI

JANAM (CD RELEASE)

SUNDAY JUNE 13TH 8PM \$22 (SONGWRITER)

AN ACOUSTIC PERFORMANCE BY

JUSTIN CURRIE (OF DEL AMITRI)

JAYMES REUNION

JUNE 13TH 8PM \$25 (WORLD) ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL:

AN EVENING WITH

HUUN HUUR TU

(TUVA THROAT SINGERS)

MONDAY JUNE 14TH 8PM \$10/\$12 (SONGWRITER)

GREGORY ALAN ISAKOV

RACHAEL CANTU

WEDNESDAY JUNE 16TH 9PM \$30(ROCK)

TEA LEAF GREEN

(CD RELEASE PARTY FOR NEW ALBUM

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THURSDAY JUNE 17TH 9PM \$12 (ROCK)

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THE SHITKICKERS

SATURDAY JUNE 19TH 9PM \$12/\$14 (BLUEGRASS)

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SUNDAY JUNE 20TH 8PM \$10 (ROCK)

THE RESCUES

MONDAY JUNE 21ST 8:30PM \$12/\$14 (ROCK/POP)

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SAT-SUN 1-3PM \$3 WELL AND DRAFT  
\$5 BLOODY MARY PINTS

**WED 6/2**  
8P NEIGHBORS, SWANIFANT, THE LICKETS (PROG PSYCH) \$5  
8P OMG! KARAOKE NOS

**THU 6/3**  
6P ELRIO BACK PORCH (AMERICANA/ROOTS) NOS  
8P GEMA, SANG MATIZ, THE CLEAN-UP (ROCK/LATIN/FUNK) \$7-10  
9P DJ SURESH (WORLD) NOS

**FRI 6/4**  
5:30 FREE OYSTERS ON THE HALF SHELL  
6PM-2A DJ'S CARMEN & MIRANDAS FRUIT STAND (WORLD, FUNK, R&B, POP) NOS  
7:30P RED HOTS BURLESQUE  
9P BORDEROUT

**SAT 6/5**  
12P PANCAKE PLAYHOUSE NOS  
3P HARD FRENCH (SOUL DJ PARTY)  
9P DESTROYER, SPACE VACATION, PISTOLS FOR JESUS (ROCK) \$7

**SUN 6/6**  
3P SUNDAY SALSA JULIO BRAVO Y SALSABOR  
FREE DANCE CLASS 3:15 AND BBQ  
DOLLAR DAYS \$1 PABST/\$2 WELL

**MON 6/7**  
7P FEVER DREAM, RIVAL PARTIES, THE MALLARD (INDIE) \$5  
9P RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES)

**TUE 6/8**  
7P SCHOOL OF SHIMMY  
8P ALL STAR JAM-LOS TRAINWRECK NOS

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# Sexy, seedy, comical

Capitalism is a wild ride in *The Apotheosis of Pig Husbandry*

By Robert Avila  
arts@sfbg.com



**THEATER** Downwind from a sprawling industrial pig farm stands a shabby little motel under new management. It's maybe not what Business Week would call an auspicious location, but then proprietor Asuncion Boyle (Chad Deverman) is not your average entrepreneur. His enterprise — registered in marketing decisions like a bar that serves only one drink: “The Pissed-off Son of a Bitch” — is the overthrow of capitalism, one loathsome pig farmer at a time. Moreover, his first target, swaggering Texas deal-maker Charles Masterson (an extremely impressive Keith Burkland), is far from arbitrary. Asuncion — or “Assy” as his kinky lover and Charles’ trophy wife Lola (a compelling Madeline H.D. Brown) likes to call him — stalks the man he blames for his mother’s suicide many years before.

“This is about social justice, not revenge,” insists our somewhat addled if cocksure protagonist. It’s pretty clear no one else believes him, but Lola still proves a willing accomplice, even after she learns of the origin of their affair in his plot to buy her husband’s pig farm in foreclosure and turn it into a desert park for the community. This unexpectedly straightforward and hopelessly naïve stratagem comes backed by a frame-up ploy that recapitulates the violent act Asuncion saw through a motel window as a child, as well as by an inscrutable neo-Marxist treatise he penned called *The Apotheosis of Pig Husbandry*. The document is the fruit of 10 years of dedicated study in the Albuquerque public library. (History repeats itself indeed, but the second time is definitely as farce, a detail Assy seems to have forgotten.)

*The Apotheosis of Pig Husbandry*, the latest effort by industrious and popular local playwright William Bivins (*Pulp Scripture*; *The Position*), is less a play of ideas than a winking bit of Texan Panhandle neo-noir, a sardonic psychodrama cum thriller, something in the vein of Tracy Letts’ *Killer Joe* or Dennis Lehane’s *Coronado* (which SF Playhouse, the producing company, mounted a couple of seasons back). If Assy’s schooling of his mate-



Madeline H.D. Brown and Chad Deverman in *The Apotheosis of Pig Husbandry*. | PHOTO BY NINA BALL

rialistic, sadomasochistic, platinum blonde disciple and his verbal sparring with the vigorous and canny Charles come comically peppered with Marxist clichés, it’s the surprisingly tender, tortured relationships between all three on which history will actually turn.

But in also going for something beyond just another seedy, sexy, comical thrill ride, *Apotheosis*, part of SF Playhouse’s intriguing Sandbox Series of new works, winds up less than completely satisfying, despite a sporadic verve and emotional complexity as well as very engaging performances by a fine cast under direction from Bill English. Circling around the subject of political and personal commitment and the real engines of social change (or lack thereof), *Apotheosis* can strain after meaning to the detriment of its more forceful aspects — including its merits as a seedy, sexy, comical thrill ride. You’ll have to make allowances for some awkward, even confusing plot points in this table-turner, and forgive a main character who amusingly urges his partner-in-crime to “stay in the abstract” but who is in fact a little too abstract himself to be believed.

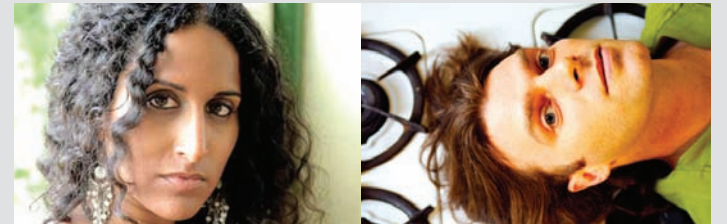
Deverman makes it possible to forgive a lot, actually, since he applies a good deal of charm to the part. But Asuncion is simply more concept than character, especially compared with Lola and Charles, who both breathe more fully onstage (the dependably astute Burkland is doing some of his finest work in the latter role). Asuncion, by contrast, seems both out of place and off the page. This is doubtless part of the point. But in the end, it’s maybe both too arch and too telling that Assy writes everything, inexplicably and improbably enough, on a manual typewriter. If you can buy that detail, there’s a pig farm next door you should consider. **SFBG**

## THE APOTHEOSIS OF PIG HUSBANDRY

Through June 12  
Wed-Sat, 8 p.m., \$20-\$30  
SF Playhouse  
533 Sutter, SF  
www.sfplayhouse.org

## COMPOSITE MATERIAL: RUPA AND TODD SICKAFOOSE

**MUSIC** This Thursday, Yoshi’s SF hosts an experiment fusing of the border-crossing sound of songstress Rupa (best known for leading SF’s rousing global agitpop band The April Fishes) with the grand indie rock orchestrations of bassist Todd Sickafoose (who has lived in Brooklyn for the past several years while leading his band Tiny Resistors and working with Ani DiFranco). What initially seemed to be a cross-country collaboration is actually taking place closer to home now that the prodigal Sickafoose has returned to the Bay Area to live part-time. Mark Orton of Tin Hat Trio lends his arrangements to this sonic amalgam. (Mirissa Neff)



**SFBG** How did you two meet?

**RUPA MARYA** I met Todd through Ara [Anderson] and I think I’ve heard Todd’s band play more than any other band in the last year. I love his compositions. Then I heard that he was possibly moving back to the Bay Area. So when Yoshi’s wanted to book me, I wanted to do something different. This is a chance to show the more intimate side of my music, which I don’t get to do when I’m playing with a big, raucous band. To share that with Todd is really exciting.

**SFBG:** Todd, you lived here in the Bay Area, then moved to New York about five years ago. Why?

**TODD SICKAFOOSE:** All my musical friends had migrated there. In some sense it was an obvious move. But that’s also when I started playing with Ani, and she was in Buffalo. So everything became very New York-centric.

**SFBG:** But you recently moved back?

**TS:** I’m still playing music with everyone in New York, so I’m excited to be truly bicoastal. My family still lives here. This is home. But I’m part of the scene in Brooklyn, and it’s an exciting time there. So that’s home too. Coming back here it’s great to check in, see what’s going on, and to find people to play my music with. There’s a collective of people playing my music at this point. I never meant for it to be that way, but it seems right because it requires a large band.

**SFBG:** How many people are playing at Yoshi’s?

**RM:** There will be a string quartet with Todd on bass, so a string quintet, percussion, saxophone, marimba ...

**TS:** Then clarinet, trombone, duduk ...

**RM:** The duduk is an Armenian flute. It makes such a beautiful sound.

**SFBG:** What’s the night going to be like?

**RM:** Instead of just playing a set of my music and then a set of Todd’s, we’re trying to figure out a way to weave the different elements together. I have no idea how it’s going to sound. In The April Fishes I’ve been playing with some of the same people for five years. So to step away and play with a completely fresh group of people is thrilling. It started out of an impetus to welcome Todd back to San Francisco. And Yoshi’s is a quiet listening room where you can have a different kind of musical exploration. I hope to always play with lots of amazing, inspiring people, like Todd.

**TS:** I like the idea of this collaboration because Rupa’s music sounds very inclusive to me. I think that’s her mode of operation. In New York there’s such an overload of everything — musicians, ideas, and projects — that a lot of people figure out what they are by shutting out other possibilities. What’s left becomes what they are. San Francisco has a tradition that’s the other way around. I like the idea of being a magnet for many different things. To the point where you don’t know what it’ll be in the end, but it’s a recipe for a good night of music.

**RM:** Basically it’s just to have fun.

**TS:** And sushi.

**RM:** Really good sushi.

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# FRIDAY NIGHTS

Jun. 04 at the de Young



Edouard Manet, *Woman with Fans* (detail), 1873. Oil on canvas.  
Photo © RMN (Musée d'Orsay) / Hervé Lewandowski

**From 5-8:45pm with free programs and live music.**

Enjoy cocktails and an evening French-inspired prix fixe menu in the Café.

Regular admission applies to visit the galleries.

> **VIEW** the special exhibitions *Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown* and *Birth of Impressionism: Masterpieces from the Musée d'Orsay*. Advance ticket purchase recommended for *Birth of Impressionism*.

> **ENJOY** dance performances by TangoCalifia featuring Terence Clarke and Beatrice Bowles, with music by Trio Garufa.

> **LEARN** from Mission Muralismo series *Balmy Alley & PLACA* with talks by Balmy Alley artists, projections, presentations and music. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.



> **CREATE** a mini mural fence inspired by Balmy Alley.

Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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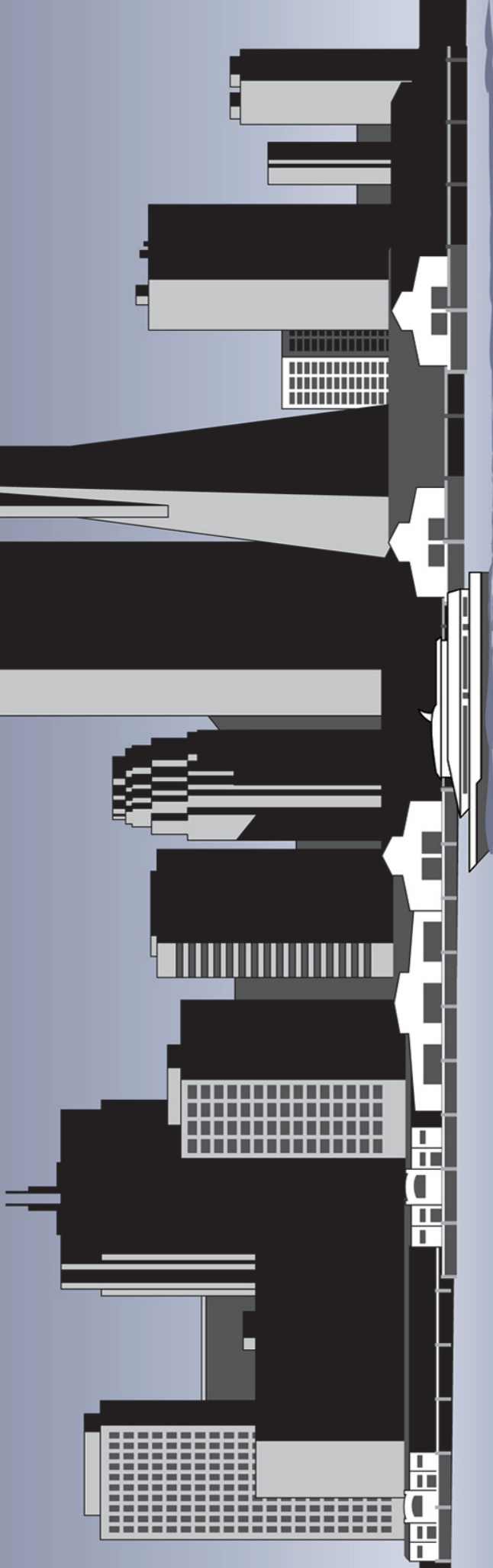
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Best New Restaurant \_\_\_\_\_

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Best Cheap Restaurant \_\_\_\_\_

Best Late-Night Restaurant \_\_\_\_\_

Best Café \_\_\_\_\_

Best Cup of Coffee \_\_\_\_\_

Best Cup of Tea \_\_\_\_\_

Best Food Cart \_\_\_\_\_

Best Farmers Market \_\_\_\_\_

Best Slice of Pizza \_\_\_\_\_

Best Sandwiches \_\_\_\_\_

Best Burrito \_\_\_\_\_

Best Small Plates \_\_\_\_\_

Best Burger and Fries \_\_\_\_\_

Best Sushi \_\_\_\_\_

Best Bowl of Noodles \_\_\_\_\_

Best Seafood Restaurant \_\_\_\_\_

Best Italian Restaurant \_\_\_\_\_

Best Middle Eastern Restaurant \_\_\_\_\_

Best Indian Restaurant \_\_\_\_\_

Best Mexican Restaurant \_\_\_\_\_

Best Chinese Restaurant \_\_\_\_\_

Best Thai Restaurant \_\_\_\_\_

Best Breakfast \_\_\_\_\_

Best Brunch \_\_\_\_\_

Best Lunch \_\_\_\_\_

Best Appetizers \_\_\_\_\_

Best Dessert \_\_\_\_\_

Best Barbecue \_\_\_\_\_

Best Service \_\_\_\_\_

Best Vegetarian Restaurant \_\_\_\_\_

Best Vegan Restaurant \_\_\_\_\_

Best Overall Bar \_\_\_\_\_

Best Dive Bar \_\_\_\_\_

Best Swanky Bar \_\_\_\_\_

Best Singles Bar \_\_\_\_\_

Best Selection of Wines \_\_\_\_\_

Best Selection of Beers \_\_\_\_\_

Best Cocktails \_\_\_\_\_

Best Bloody Mary \_\_\_\_\_

Best Bar Staff \_\_\_\_\_

Best Bakery \_\_\_\_\_

Best Butcher Shop \_\_\_\_\_

Best Cheese Shop \_\_\_\_\_

Best Chocolatier \_\_\_\_\_

Best Local Produce Delivery Service/CSA \_\_\_\_\_

ARTS AND NIGHTLIFE

Best Movie Theater \_\_\_\_\_

Best Rep Film House \_\_\_\_\_

Best Theater Company \_\_\_\_\_

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BEST OF THE BEST!

Let your voice be heard! In 25 words or less, please describe your favorite place, person, or business in the Bay Area on the lines below. Selected entries will be printed in our July 28 Best of the Bay issue.

\_\_\_\_\_

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First Name: \_\_\_\_\_ Neighborhood: \_\_\_\_\_

Best Emerging Artist \_\_\_\_\_

Best Art Collective \_\_\_\_\_

Best Local Author \_\_\_\_\_

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Best Local Record Label \_\_\_\_\_

Best Local Band \_\_\_\_\_

Best DJ \_\_\_\_\_

Best Dance Club \_\_\_\_\_

Best Rock Club \_\_\_\_\_

Best Hip-Hop Club \_\_\_\_\_

Best Jazz Club \_\_\_\_\_

Best Salsa Club \_\_\_\_\_

Best Punk Club \_\_\_\_\_

Best After-Hours Club \_\_\_\_\_

Best Happy Hour \_\_\_\_\_

Best Trivia Night \_\_\_\_\_

Best Jukebox \_\_\_\_\_

Best Karaoke Bar \_\_\_\_\_

Best Club for Queer Men \_\_\_\_\_

Best Club for Queer Women \_\_\_\_\_

Best Drag Show \_\_\_\_\_

Best Drag King or Queen \_\_\_\_\_

Best Singer-Songwriter \_\_\_\_\_

Best Burlesque Act \_\_\_\_\_

Best Comedian \_\_\_\_\_

Best Magician \_\_\_\_\_

Best Open Mic Night \_\_\_\_\_

Best Literary Night \_\_\_\_\_

Best Strip Club \_\_\_\_\_

Best Sex Club \_\_\_\_\_

SHOPPING

Best Independent Bookstore \_\_\_\_\_

Best Used Bookstore \_\_\_\_\_

Best Specialty Bookstore \_\_\_\_\_

Best Comic Book Store \_\_\_\_\_

Best Magazine Selection \_\_\_\_\_

Best Place to Buy Vinyl \_\_\_\_\_

Best Place to Buy CDs \_\_\_\_\_

Best Place to Rent Movies \_\_\_\_\_

Best Grocery Store \_\_\_\_\_

Best Clothing Store (Women) \_\_\_\_\_

Best Clothing Store (Men) \_\_\_\_\_

Best Clothing Store (Kids) \_\_\_\_\_

Best Local Designer \_\_\_\_\_

Best Vintage Clothing Store \_\_\_\_\_

Best Thrift Store \_\_\_\_\_

Best Shoe Store \_\_\_\_\_

Best Furniture Store \_\_\_\_\_

Best Flea Market \_\_\_\_\_

Best Hardware Store \_\_\_\_\_

Best Toy Store \_\_\_\_\_

Best Shop for Parents-to-Be \_\_\_\_\_

Best Bike Shop \_\_\_\_\_

Best Pet Shop \_\_\_\_\_

Best Place to Buy Eyewear \_\_\_\_\_

Best Cannabis Club \_\_\_\_\_

Best Store Staff \_\_\_\_\_

Best Quirky Specialty Store \_\_\_\_\_

Best Eco-Friendly Retailer \_\_\_\_\_

Best Sporting Goods Store \_\_\_\_\_

Best Place to Buy Camping Gear \_\_\_\_\_

Best Flower Shop \_\_\_\_\_

Best Place to Buy Lingerie \_\_\_\_\_

Best Place to Buy Sex Toys \_\_\_\_\_

Best Place to Buy Fetish Gear \_\_\_\_\_

Best Adult Video Store \_\_\_\_\_

CITY LIVING

Best Local Blog \_\_\_\_\_

Best Local Web Site \_\_\_\_\_

Best Online Personals \_\_\_\_\_

Best Politician \_\_\_\_\_

Best Local Nonprofit \_\_\_\_\_

Best TV Newscaster \_\_\_\_\_

Best Locally Produced TV Show \_\_\_\_\_

Best Radio Station \_\_\_\_\_

Best Radio DJ or Show \_\_\_\_\_

Best Street Fair \_\_\_\_\_

Best Hotel \_\_\_\_\_

Best Tourist Attraction \_\_\_\_\_

Best Place to Get a Tattoo \_\_\_\_\_

Best Tattoo Artist \_\_\_\_\_

Best Local Animal Rescue \_\_\_\_\_

Best Dog-Walking Service \_\_\_\_\_

Best Pet Groomer \_\_\_\_\_

Best Veterinarian \_\_\_\_\_

Best Dentist \_\_\_\_\_

Best Doctor \_\_\_\_\_

Best Plumber \_\_\_\_\_

Best Electrician \_\_\_\_\_

Best Moving Service \_\_\_\_\_

Best Massage Therapist \_\_\_\_\_

Best Alternative Healing \_\_\_\_\_

Best Couples Counselor \_\_\_\_\_

Best Car Mechanics \_\_\_\_\_

Best Motorcycle Mechanics \_\_\_\_\_

Best Bicycle Mechanics \_\_\_\_\_

Best Salon \_\_\_\_\_

Best Massage \_\_\_\_\_

Best Day Spa \_\_\_\_\_

Best Shoe Repair \_\_\_\_\_

Best Tailor \_\_\_\_\_

Best Laundromat \_\_\_\_\_

Best Gym \_\_\_\_\_

Best Personal Trainer \_\_\_\_\_

Best Yoga Studio \_\_\_\_\_

Best Professional Athlete \_\_\_\_\_

Best Non-Professional Sports Team \_\_\_\_\_

Best Public Sports Facility \_\_\_\_\_

Best Public Pool \_\_\_\_\_

Best Beach \_\_\_\_\_

Best Park \_\_\_\_\_

Best Nature Spot for People with Disabilities \_\_\_\_\_

Best Campground \_\_\_\_\_

Best Camp for Kids \_\_\_\_\_

Best Park for Dogs \_\_\_\_\_

Best Skate Spot \_\_\_\_\_

Best Surf Spot \_\_\_\_\_

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# Spirit of LCD

LCD Soundsystem's James Murphy samples the past and creates dance record bliss

By Peter Galvin  
arts@sfbg.com

**MUSIC** It's getting more and more difficult to talk about new music without comparing it with the work of some other band, or to whichever Stones song the guitar reminds you of. It's useful to be able to pick a reference point and say "It sounds like that," but you're walking a slippery slope when you imply that all music is directly derivative. James Murphy is probably incredibly aware of this tendency to make comparisons. As LCD Soundsystem, Murphy crafts intricate, dense dance music, but a quick peek into his record bin likely indicates where his true passion lies. It is a bin well-stocked with records from Bowie, Eno, Talking Heads, and other 1970s rock icons. It is not so strange that Murphy, 40 years young, would be a fan of '70s rock. But he does seem an unlikely figure to emerge as a 21st-century musician who not-so-subtly melds the music of his formative years into contemporary dance hits.

Murphy's transformation into indie icon happened almost overnight. First single "Losing My Edge" on Murphy's own DFA records was one of the most buzzed-about songs of 2002. But in the years leading up to its self-titled album in 2005, LCD

Soundsystem soon found itself caught between two futures: solid, if silly, dance music and intricate explorations of genre. In those days, Murphy tended to ad lib goofy lyrics over his tracks well after the musical parts were recorded, inadvertently threatening to sabotage dancefloor-fillers like "Yeah" and "Daft Punk is Playing at My House" with self-conscious sarcasms. It wasn't until LCD's second album, *Sound of Silver*, that Murphy proved how seriously he takes his craft, displaying a happy medium between his urges for humor and reverence, and allowing his songs to create their own happy personalities.

*This is Happening* is LCD Soundsystem's third album and it's all happy personality, marking it as the best representation of Murphy's signature mix of dance and '70s rock. The album cover showcases Murphy in a suit and tie that recalls Robert Longo's "Men in the Cities" work, or perhaps riffs on the poster for Jonathan Demme's 1984 Talking Heads performance film *Stop Making Sense*. Though the cover is an urgent reference to those other works, it announces *Happening* as the album where Murphy fully directs his self-awareness toward creating music that recalls and riffs on, but never replicates. For every track on *Happening*, there is a clear '70s counterpart (the official tally heavily favors the production of Brian Eno and the



He loves the '70s: James Murphy commands you to boogie.

PHOTO BY RUVAN WIJESOORIYA

vocal affectations of David Byrne), but they all surge with freshness and originality.

Opening track "Dance Yrself Clean" exhibits mumble-mouthed vocals and a drum/bass combo that wouldn't be out of place with the low-key meditations from Murphy's recent *Greenberg* soundtrack, at least until the three-minute mark, when the song explodes with sound. If it were possible to live within a song, I'd live here, in the reverberation of drums and synths that keep the song rolling another five minutes. "All I Want" is a direct homage to Bowie's Berlin era; Eno guitar fuzz swirls around the refrain "All I want/Is your pity" before laser show synths

create the impression that the vinyl is literally melting as it spins. "One Touch" and "Pow Pow" have Murphy doing his best Talking Heads and "You Wanted a Hit" is the album's one concession to Murphy's meta-humor, as he snottily expounds on the band's unwillingness to conform to expectations, but the result is a song so layered and catchy that it hardly takes away from the album's consistent pacing.

Pacing is a big factor in *This is Happening*'s success, and many of *Happening*'s nine songs would not fare as well apart from the album experience. On its release in March, "Drunk Girls" struck me as a particularly hackneyed stand-alone single,

one that threatened to turn off as many listeners as "North American Scum" did from 2007's *Sound of Silver*. So it comes as a surprise to hear how fitting the song is within the context of the album itself. The chanty back and forth of "drunk girls" and "drunk boys," interrupted by the silver-tongued chorus "I believe in waking up together/So that means making eyes across the room," is likely to score the trailer for whatever terrible dating show MTV comes up with this summer. But the song doesn't deserve that grim fate. It's part of a tangible tone and feel that makes *Happening* that rare dance record that's best enjoyed as an album rather than as a collection of singles.

It may be all the rage to reference '70s and '80s music these days, but Murphy isn't that ironic hipster mashing up dance beats with dad-rock, or that London band mimicking the Clash. Playing "spot the influences" in *This is Happening* is easy, but I don't believe Murphy intentionally sets out to replicate the records he grew up with — they're an integral part of who he is. In a 2005 Pitchfork interview, Murphy admitted, "I'm not wandering under a banner of originality or a myth of no influences. There's no purity in what I'm doing." But *Happening* emerges as an undeniably pure-sounding album anyway. Drawing from the familiar sounds of an era, Murphy has gone beyond recapturing a spark that was already there. He's created a whole new reference point. **SFBG**

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## GREEN IS GOOD: BEST WORST MOVIE SEEKS THE SECRET OF TROLL 2'S UNLIKELY SUCCESS

**FILM** How do you make a cult movie? The short answer is, you can't. Cult movies become what they are not by the efforts of their filmmakers; they must be elevated to second-coming status by fans, superfans who dress in costume and host semi-regular viewing parties, and mega-superfans who get tribute tattoos.

Blessed with the magical combination of terrible acting, zero-budget production values, a laughable script, and directing choices so bizarre they had to be intentional, 1989's *Troll 2* was destined from the start to either wind up in total bargain-bin obscurity or be one of the most backhandedly-praised cult movies of a generation. The documentary *Best Worst Movie*, helmed by Michael Paul Stephenson (also known as *Troll 2*'s freckle-faced kid star), traces the would-be horror flick's path, from filming in small-town Utah with an amateur cast and a non-English-speaking Italian crew, to straight-to-vid anonymity, to becoming a late-night TV perennial who eventually found a rabidly enthusiastic audience.

*Best Worst Movie* does a fine job establishing *Troll 2*'s cult



cred, but it's also interested in examining what happens to people who are famous only because of their association with one singularly memorable show-biz moment. For Dr. George Hardy — an excitable dentist whose stiff, eminently quotable performance as *Troll 2*'s patriarch was his only film gig — his fame, two decades after the larky experience of making a movie he thought nobody would see, is a pleasant surprise (for the most part). For director Claudio Fragasso, who has two dozen non-

*Troll 2*-related credits on his resume, the attention is welcome but also off-putting: he doesn't seem to grasp that the reason his movie is great is because it's *so bad*. Nor is he amused by the fact that his "important film" is considered by many to be a guffaw-inducing joke.

The doc's worth your time, but *Troll 2* is essential viewing no matter what. Screenwriter Rosella Drudi (Fragasso's wife) penned the script — about a reg'l'r family on vacation who realizes they're under siege by the local goblin population — because she was pissed off at vegetarians. The rest is hard to explain, but gloriously easy to enjoy. **(Cheryl Eddy)**

**TROLL 2**  
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1572 California, SF  
www.landmarktheatres.com

**BEST WORST MOVIE** opens Fri/4 in Bay Area theaters; Stephenson and Hardy in person at selected opening-weekend shows.





Mother and child reunion: Elsa (Sarah Polley) meets baby Dren in *Splice*.

PHOTO COURTESY OF WARNER BROS. PICTURES

## In the cut

An A-list cast and a B-movie plot converge in *Splice*

By Michelle Devereaux

arts@sfbg.com

**FILM** “If we don’t use human DNA now, someone else will,” declares Elsa (Sarah Polley), the brash young genetic scientist bent on defying the orders of her benign corporate benefactors in Vincenzo Natali’s pseudo-cautionary hybrid love child, *Splice*. From that moment on, it’s pretty clear that any ethical conundrums the movie raises aren’t really worthy of debate: what Elsa wants to do in the name of scientific progress — splice human DNA into gooey muscle masses to provide said corporation with proteins for gene therapy — s, you know, *deranged*.

A hipster Dr. Frankenstein with mommy issues, Elsa bucks both corporate policy and sound moral judgment and does it anyway, much to the horror of her husband and fellow hotshot research scientist, Clive (Adrien Brody). (His name is a sideways reference to Mary Shelley’s titular mad scientist, played by Colin Clive in 1931’s *Frankenstein*; hers recalls 1935’s notoriously electro-coiffed *Bride of Frankenstein*, Elsa Lanchester.) But the potential scientific discoveries prove too seductive even for Clive, who reluctantly plays Elsa’s sad-eyed Igor. After all, these are the type of science weirdos who can gaze upon genetically engineered mounds of unarticulated, writhing flesh and coo, “She’s perfectly formed!” Um, *yeaabb*.

Elsa’s genetic tinkering soon results in the dramatic birth of something akin to a homicidal bunny. Clive is horrified by this affront to nature and suggests killing it, but Elsa wants to study its life cycle for posterity. It grows at an alarming rate, and when human characteristics become apparent, Elsa clings to it with the instinctual vigor of a tigress protecting her cub. She gives her female laboratory spawn the name “Dren” (“Nerd” backward, after the acronym for their research facility) and outfits her in oddly anachronistic Holly Hobbie-style dresses. Clive remains largely unconvinced. “None of her animal components have predatory characteristics,” Elsa assures him. “Well, there is the human element,” he quips.

In a matter of days, Dren develops from a shy child into a precocious teen (French newcomer Delphine Chanéac) with a typically adolescent itch to rebel. The mute, atavistic Dren is like a gorgeous autistic Minotaur, bounding around on incredibly powerful gazelle-like legs while clinging to her stuffed teddy bears and batting her doe eyes in wonder, existential confusion, and (soon enough) quizzical animal lust.

When Elsa and Clive are forced to hide Dren at Elsa’s abandoned family farmhouse to escape detection from prying corporate eyes, *Splice* evolves into another kind of hybrid: a genetically engineered *Scenes from a Marriage* (1973) crossed with the DNA of *The Omen* (1976)

and grafted onto the most very special *My So-Called Life* episode ever. Eventually the movie gets downright lascivious — a particularly cringe-inducing plot twist comes to mind — but a few small moments toy with the transcendent, like Dren’s discovery of her wings on a snow-laden rooftop. Both Brody and Polley seem to be gamely slumming, and their casting does add an aura of respectability to the proceedings. But make no mistake. *Splice*’s genetic imprint is pure genre-pulp sleaze and cheese.

Not that there’s anything wrong with that. *Splice* may be a ludicrous, cut-rate exercise in *Brood*-era David Cronenberg — Natali has clearly orchestrated an homage to his fellow Canadian’s enduring obsession with body horror — but it’s a damned entertaining one. It’s also a curious entry considering Natali’s earlier efforts, notably 1997’s relatively austere exercise in Kubrickian Big Think sci-fi nuance, *Cube*. The only Kubrick evidenced in *Splice* comes in the form of Clive’s large collection of vinyl hipster toys.

Perhaps this about-face fits somewhere comfortably between *Cube* and Natali’s rumored next project: a remake of Wes Craven’s *Swamp Thing* (1982). *Splice* in some Craven and pretty soon Natali’s DNA will be such a bouillabaisse of sci-fi horror tropes he’ll give his Frankenstein-aping heroine Elsa a run for her money. **SFBG**

**SPICE** opens Fri/4 in Bay Area theaters.

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# The facts of Cloris

The showbiz legend dishes on her new solo show

By Sean McCourt  
 arts@sfbg.com

**STAGE** With nearly 250 credits in film, television, and stage roles to her name, Cloris Leachman is a true entertainment icon. It's hard to believe

the ever-vivacious and lively actress got her start in show business competing in the Miss America pageant back in 1946, but the now 84-year-old star has generously filled a career spanning more than 60 years.

But age is irrelevant when talking to Leachman, who continues to work with a full schedule in film and television projects as her solo stage show comes to San Francisco this week at the Rrazz Room. Speaking by phone from Palm Springs, where her former husband, George Englund lives — or as she says, her “Once upon a time” husband — “I don’t like to say my ‘ex.’ I don’t think that’s appropriate. It doesn’t mean what happened,” she said.

“A couple of years ago my family got all concerned about me. I don’t really know what it was, but they felt I wasn’t my old self. My daughter talked to her father, and they decided I should write a book, have a one woman show, do talks — and we did it all,” Leachman said, laughing in a deeply infectious and endearing way.

Incorporating spoken passages along with a little piano, singing, and a healthy dose of humor, the show promises to touch on a broad spectrum of Leachman’s career, which includes notable performances as the bombshell beauty in the noir classic *Kiss Me Deadly* (1955); her Oscar-winning role as neglected wife Ruth Popper in *The Last Picture Show* (1971); a long string of successful television appearances (which have garnered her nine Emmys) on programs including *The Mary Tyler Moore Show* and *Phyllis*, and, of course, her portrayal of Frau Blücher in *Young Frankenstein* (1974).

The normally forthcoming Leachman demurred when asked about particulars of the show, preferring that people see it for



Dancing with the star: the one and only Cloris Leachman.

themselves. She did stress that one of her favorite parts of this show — which has been performed in several warm-up gigs leading up to her arrival here — has been interacting and meeting with her fans.

“That’s the fun part, that’s the other half of your show,” she said. “We laugh and hug and cry -- having a live audience is thrilling.”

Reminiscing about some of her favorite memories of San Francisco, Leachman espoused her love of the city’s cuisine before commenting — with somewhat embarrassed but gleeful candor — on her fling in a local hotel with Gene Hackman in the 1970s, an assignation she revealed in her autobiography, *Cloris*, released last year.

“We met in the lobby and he asked if I wanted to have dinner, so we had dinner. I don’t know what happened, we just got on fire, we couldn’t run fast enough to the room,” she laughed heartily. “I remember the first 10 seconds after we got in the room, but I don’t remember anything after that — isn’t that terrible?”

After this week’s shows, Leachman has an array of projects on the horizon, including a new show on Fox from the creators of *My Name Is Earl* and a role in the film *The Fields*, a psychological thriller due out in the fall. She will also appear in a movie called *You Again* with her friend and former *Mary Tyler Moore* costar Betty White.

Asked about any possible secrets to her success, her openness and self-deprecating humor showed themselves. “I always went on the Johnny Carson show after I’d done a character so people would know I wasn’t that character,” she said seriously, before cracking herself up, and laughing hysterically. “I was even worse!” **SFBG**

### CLORIS! A ONE-WOMAN SHOW

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Bazil (Dany Boon) pauses amid whimsy in *Micmacs*; the film's full French title, *Micmacs à tire-larigot*, means "nonstop madness." | PHOTO BY BRUNO CALVO

# Cute is what he aims for

King of twee Jean-Pierre Jeunet returns with *Micmacs*

By Dennis Harvey  
arts@sfbg.com

**FILM** Cutie pie. Kissy face. Snuggle bunny. Aren't you just the sweetest thing ever? The above pull quote will likely not be showing up

in Sony Classics' ads for *Micmacs*. Nonetheless, an urge to baby-talk at the screen underlines what is wrong with Jean-Pierre Jeunet's new film:

it is like a precocious child all too aware how to work a room, reprising adorable past behaviors with pushy determination and no remaining spontaneity whatsoever. There will be cooing. There will be clucking. But there will also a few viewers rolling their eyes, thinking "This kid rides my last nerve."

It's easy to understand why Jeunet's movies are so beloved, doubtless by many previously allergic to subtitles. (Of course, few filmmakers need dialogue less.) They are

eye-candy, and brain-candy too: fantastical, hyper, exotic, appealing to the child within but with dark streaks, byzantine of plot yet requiring no close narrative attention at all. The artistry and craftsmanship are unmissable, no ingenious design or whimsical detail left unemphasized. You can detect influences — Chaplin, Jacques Tati, Jan Svankmajer — but the unified vision is distinctively his.

Actually it was his and codirector Marc Caro's, through 1995's *The City of Lost Children*. That uneven but

impressive fantasy greatly expanded on the template introduced by their early shorts and by 1991's *Delicatessen*, a perfectly self-contained first feature contraption, a live-action cartoon of the genially macabre and puckishly romantic.

These were cult films, albeit big cult films. The point at which Jeunet supersized — in both popularity and in turning a few stomachs — was his first movie entirely without Caro, plucky-as-fuck *Amélie* (2001). It was the world's most ornate cuckoo clock, an entire football field of dominoes falling toward an inevitable *je t'aime*. Whether it is also a testament to the perils of excessive storyboarding can be argued — but say that and it's as if you had just kicked a dog. Or "an elf with big eyes," as Jeunet described his "perfect actress" Audrey Tautou. *A Very Long Engagement* (2004) suggested the limits of what they could do for each other, but at least it was a step away from circusy cuteness and contrivance.

Into which puddle of cuddle *Micmacs* leaps back with a vengeance. It took Jeunet five years to painstakingly construct a vehicle he could repeat himself this completely? Our hero Bazil (Dany Boon) is a lovable misfit who lost his father to an Algerian landmine, then loses his own job and home when he's brain-injured by a stray bullet. He falls in with a crazy coterie of lovable misfits who live underground, make wacky contraptions from junk, and each have their own special, not-quite-super "power." (His love interest is dubbed Elastic Girl

— though it's Julie Ferrier's facial contortions that really alarm.) It's like Santa's Gallic Toyshop, populated by chimney-sweeps and organ grinders and mimes. They help him wreak elaborate, fanciful revenge on the greedy arms manufacturers (André Dussollier, Nicolas Marié) behind his misfortunes, as well as various human rights-y global ones.

So there's a message here, couched in fun. But the effect is rather like a birthday clown begging funds for Darfur — or Robert Benigni's dreaded *Life is Beautiful* (1997), good intentions coming off a bit hubristic, even distasteful. (It doesn't help that the sole black characters here feel like racial caricatures dropped into Cirque du Soleil.) Of course the film's all-important design aspects are impeccably wrought. And using old Max Steiner orchestral excerpts was a terrific idea — one of *Micmacs*' few simple, genuinely charming ones.

The actors make funny faces, some (like Boon, Jeunet regular Dominique Pinon, and the villains) amusingly, others laboriously. They're just props in a series of Rube Goldbergian set-pieces that are showy, intricate yet somehow stale. If *Amélie*'s pursuit of charm could feel incongruously elephantine — like a space shuttle chasing a feather — *Micmacs* likewise exerts way too much effort just trying to be cute and funny. It's so overpoweringly delighted with itself that you don't need to be. **SFBG**

**MICMACS** opens Fri/4 in Bay Area theaters.

## VOW AND LATER: EARLY VARDA FILMS STUDY MARITAL TROUBLES

**FILM** A friend recently opined that movies about hitched couples stumbling through matrimony were far less fun to watch than movies about unmarried couples fumbling toward commitment. There is a kernel of truth here. The question "Will they get together?" is certainly more tension-filled than "when will they finally concede defeat?"

Agnès Varda, one of cinema's smartest and slyest observers of gender relations, disproves my friend's hypothesis and gives matrimonial ennui a gentle ribbing in two early films: *La Pointe Courte* (1955), her debut, and *Le bonheur* (1965). Screening as part of the Pacific Film Archive's showcase of recent acquisitions, "Brought to Light," both films nominally revolve around married couples negotiating crises. Varda, however, is far more interested in observing marriage as a social contract, one that not only frequently skews in favor of men, but that also isolates both participants from the rest of the world as much as from each other.

Arguably the stylistic precursor to what would become the French New Wave, *La Pointe Courte* cuts between the everyday tragedies that befall the inhabitants of a small Mediterranean fishing village and the urban married couple visiting their community. The couple complains of looking for something new and fresh (hence the vacation), even as they remain oblivious to the villagers' dramas happening around them. When the two narrative threads



Affairs of the heart entangle the plot of *Le bonheur* (more French; this time, it means "happiness").

join at the film's end, at the town's ritual jousting match, the couple's resolution to continue on is secondary to their finally coming together with the social whole.

In contrast to the black and white pensiveness of *La Pointe Courte*, Varda's third feature, *Le bonheur*, is a cheerful affair about, well, an affair. Infidelity has never looked so painfully pleasant. Filmed in a sunny palette with a soundtrack of Mozart chestnuts, *Le bonheur* revolves around François and Therese (real-life couple

Jean-Claude and Claire Drouot), whose picture-perfect marriage includes two adorable kids and Sunday picnics in the country. Enter Émile, a young woman who catches François' eye. The two start an affair, and François discovers that he has doubled his happiness. Eventually he comes clean to Therese, who, in the film's most shocking moment, steps down as his "wife," offering Émile her place.

François tries to be an honest husband *and* have it both ways, but has to make a choice. He chooses his happiness over Therese and the family he has made with her. Varda doesn't judge him for it, but she doesn't really have to: he's effectively tied the rope to hang himself with. After all, as Varda later remarked about her film, "Happiness is a fruit that tastes of cruelty." Perhaps the problem with marriage, then, is the "happily ever after" part.

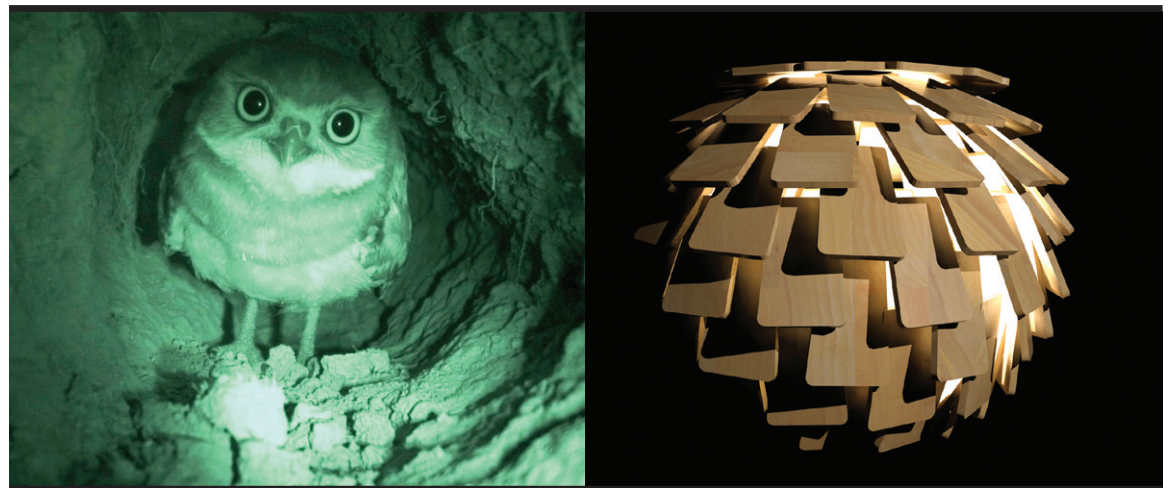
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Peep the green Soundwave: Sam Easterson's wired creatures will populate the Illuminated Forest and Brett Ian Balogh's solar florets will sonify the Civic Center.



## Spill it over

By Marke B.

superego@sfbg.com

**SUPEREGO** I may be at wit's end over the crude-stained



feathers of everything else, but I'm more than OK with music so far in 2010. Sounds are

stretching out, sonic categories are superimposing translucent wings, folks are taking chances for granted. For the past five years, the best DJs have been slowing down their sets, some to the point of blissful stasis — lightly back-pedaling in the midst of history's traffic. This year that's help lead to a swelling of the unexpected: indie rock fusing with ghostly rave (Delorean's sublime *Subiza*, Caribou's tricky *Swim*, Toro Y Moi's soul-phasic *Causers of This*) and the return rush of breezy Balearic vibes, with analog synths and subtle digital dubbiness lending a just-left-of-human touch.

Casual experiment is the norm, and even cracked electro-pop stunners like Sleigh Bells' melted-cheerleader *Treats* or the skitter-goth Atarics of Crystal Castles' eponymous new disc make it seem like ultranoise just ain't no thang. And hey, if I could marry the cinematic hypnodrome-hop of Seattle's Shabazz Palaces to the sly live techno canter of Zurich's Galoppierende Zuversicht — both coming to town this weekend — I would be in aural heaven. (I think that's legal in Portugal now?)

In short, we may be entering a genre-free experiential zone. So why not step it up by immersing yourself

in the two-month wonder of our very own experiential music festival, Soundwave? Trust, it'll be amaze-balls. There will be illuminated forests. There will be "extreme natural resonance" drones in abandoned bunkers. There will be live string duets inside famous sculptures.

This is the fourth installment of the fest, whose theme this time is "green sound." Artists from around the world will be generating sonic experiments that play off the green ideal. Bike-powered stages, solar- and wind-powered music, real and imagined environments, fantasy creatures — all on the menu and then some.

"The green thing is so big in culture, especially in light of recent events," Alan So, executive director of Project Soundwave (and total babe, btw) told me. "We want to showcase a full creative, innovative range of responses to the ideas of sustainability and reuse. It's far from literal, though. We have a sonic fabric artist from Texas, Alyce Santoro, who makes her clothes out of old cassette tape and then plays herself. She'll be performing during our month-long Illuminated Forest residency at the Lab.

"Another great thing will be Inflorescence at the Civic Center on June 17. Brett Ian Balogh will install tiny solar-powered devices he calls 'florets' in the trees that will collect sound all day, and then at sunset they'll 'bloom' as little lights emitting a sonic tapestry. And our opener on June 6, 'Resonance,' gathers artists to the awesome Battery Townsely concrete military bunker in the Marin Headlands to really

play with the possibilities of leftover architecture. Different perspectives, sonic ecology, that type of thing."

So brings an installation art and design background to bear on the proceedings, insuring a 360-degree experience. The Bay, of course, has a huge experimental music history and a still-thriving scene. But Project Soundwave's youthful programming, consciously or not, parallels a lot of local nightlife developments, from the gonzo digital culture offerings at the Tenderloin's Gray Area Foundation for the Arts ([www.gaffta.org](http://www.gaffta.org)) to the sonic vanguardism of live analog party OK Hole (third Saturdays at Amnesia, 853 Valencia, SF. [www.amnesiathebar.com](http://www.amnesiathebar.com)).

And Soundwave's green attempts could provide a tingly synthesis of experiment and action. "It's easy to assume a passive role as an artist or musician," So told me. "Political art can be so off-putting in its bluntness or perceived negativity that, for an artist, pure abstraction is the only attractive way. We'd like to take a stab at changing that. Developing and utilizing alternative technologies to create ideal states can be both a statement and a contribution." **SFBG**

**SOUNDWAVE FESTIVAL ((4)) GREEN SOUND** June 6–Aug. 13, various times and prices, [www.projectsoundwave.com](http://www.projectsoundwave.com)

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5971. 8pm, \$6-\$100 sliding scale. Over 20 musicians will participate in this tag team trio performance in memory of Matthew Sperry.

### DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-7. DJs Pleasuremaker and Señor Oz spin Afro-tropical, samba, and funk.

**Base Turns 5** Vessel, 85 Campton, SF; (415) 433-8585. With DJ Joris Voorn spinning underground house.

**Caribbean Connection** Little Baobab, 3388

19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

**Club Jammies** Edinburgh Castle. 10pm, free. DJs EBERad and White Mice spinning reggae, punk, dub, and post punk.

**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

**Electric Feel** Lookout, 3600 16th St, SF; (415) 431-0306. 9pm, \$2. With DJs subO-tave and Blondie K spinning indie music videos.

**Good Foot Yoruba Dance Sessions** Bacano! Som., 2925 16th St, SF; (415) 558-8521.

9pm, free. A James Brown tribute with resident DJs Haylow, A-Ron, and Prince Aries spinning R&B, Hip hop, funk, and soul.

**Holy Thursday** Underground SF. 10pm, \$5. Bay Area electronic hip hop producers show-

case their cutting edge styles monthly. **Koko Puffs** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs. **Lacquer** Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro. **Mestiza** Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

**Nullsleep, 8 Bit Weapon, ComputeHer, Crashfaster** DNA Lounge. 9pm, \$12. Chip music.

**Peaches** Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop. **Popsene** 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.

**Rock Candy** Stud. 9pm-2am, \$5. Luscious

Lucy Lipps hosts this electro-punk-pop party with music by ReXick.

**Solid Thursdays** Club Six. 9pm, free. With DJs Daddy Rolo and Tesfa spinning roots, reggae, dancehall, soca, and mashups.

**Studio SF** Triple Crown. 9pm, \$5. Keeping the Disco vibe alive with authentic 70's, 80's, and current disco with DJs White Girl Lust, Ken Vulsion, and Sergio.

## FRIDAY 4

### ROCK/BLUES/HIP-HOP

**Boca do Rio, OTS Trio, DJ Felina** Cafe du Nord. 8:30pm, \$12.

**Born Ruffians, Young Rival, Tempo No Tempo** Rickshaw Stop. 8:30pm, \$12.

**Crown City Rockers, J-Boogie's** Dubtronic

**Science, DJ Zeph, Skins and Needles** Independent. 9pm, \$18.

**Cute is What We Aim For, Friday Night Boys, Bigger Lights, Down With Webster** Slim's. 7:30pm, \$15.

**Sage Francis, Free Mortal Agents, B. Dolan** Fillmore. 9pm, \$22.50.

**Isis, Tombs, Jacob** Great American Music Hall. 9pm, \$17.

**Junior Panthers, B and not B, Kill Moi** Milk. 8pm, \$7.

**Midnite Snaxxx, Chemicals, Bill** Collectors Pissed-Off Pete's, 4528

Mission, SF; www.pissedoffpetes.com. 9pm. **Coco Montoya** Biscuits and Blues. 8 and 10pm, \$22.

**Morne, Flood, Vastum** Elbo Room. 10pm, \$7.

**Screaming Females, Winter Ox** Hemlock Tavern. 9:30pm, \$7.

# Shanghai Dress

Thursday, June 3, 5-9 pm

\$10 Admission includes entry into Shanghai

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For a chance to win tickets, visit:

[www.asianart.org/matcha.htm](http://www.asianart.org/matcha.htm)



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**Christina Havrilla**  
**Audrey Howard**  
**Garrin Benfield**

FRIDAY, 6/4 • 9 PM \$10 ADV TIX, \$12 DOOR  
ADVANCE TICKETS AT TICKETWEB

**THE WHITE BUFFALO** (solo acoustic)  
**Chris Pierce**

SATURDAY, 6/5 • 9 PM \$8 TIX AT TICKETWEB  
**SUPER ADVENTURE CLUB**

**DownDownDown**  
**Giani Velcreaux**

SUNDAY, 6/6 • 8 PM \$7 TIX AT TICKETWEB  
**GREG HOLDEN & KATIE COSTELLO**

**Sharif**  
**Leigh Gregory**

MONDAY, 6/7 • SIGN UP @ 7:30 PM • FREE  
GUARDIAN READERS POLL BEST OPEN MIC!

**OPEN MIC WITH JJ SCHULTZ**

TUESDAY, 6/8 • 8 PM \$6 TIX AT TICKETWEB  
**CHIEF**

**The Margins**

+special guest

THURSDAY, 6/10 • 8 PM \$10 TIX AT TICKETWEB  
**CHRIS AYER**

**Skyler Stonestreet**  
**Matt Simons**  
**Morgan Holland**

FRIDAY, 6/11 • 9 PM \$10 ADV TIX, \$12 DOOR  
ADVANCE TICKETS AT TICKETWEB

**THE WHITE BUFFALO** (solo acoustic)  
**Sarah Nicole Wallace**

SATURDAY, 6/12 • 9 PM \$8 TIX AT TICKETWEB  
**SUPER ADVENTURE CLUB**

**As A People**  
**Monsters Are Not Myths**

SUNDAY, 6/13 • 8 PM \$8 ADV TIX, \$10 DOOR  
ADVANCE TICKETS AT TICKETWEB

**LOCH LOMOND**  
**Hey Marseilles**  
**All My Pretty Ones**

MONDAY, 6/14 • SIGN UP @ 7:30 PM • FREE  
GUARDIAN READERS POLL BEST OPEN MIC!

**OPEN MIC WITH JJ SCHULTZ**

THURSDAY, 6/17 • 9 PM \$8 ADV TIX, \$10 DOOR  
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**X (Australia), A Frames, Mantles** Bottom of the Hill. 10pm, \$12.

## JAZZ/NEW MUSIC

**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

**Dr. John and the Lower 911** Yoshi's San Francisco. 8 and 10pm, \$28-36.

**Jazz Mafia Big Band** Coda. 10pm, \$10.

**Pascal Boker Group with Donald Bailey** Savanna Jazz. 7:30pm, \$5.

**Paul Drescher Ensemble Double Duo** Old First Church, 1751 Sacramento, SF; www.oldfirstconcerts.org. 8pm, \$17.

**Renee Rosnes with Bill Charlap, Toshiko Akiyoshi with Lew Tabackin** Herbst Theatre, 401 Van Ness, SF; www.sfbjazz.org. 8pm, \$25-50.

**"San Francisco Guitar Summit"** Noe Valley Ministry, 1021 Sanchez, SF; www.noevalleymusicseries.com. 8:15pm, \$18.

## FOLK/WORLD/COUNTRY

**Devine's Jug Band** Red Poppy Art House. 9pm, \$10-\$20.

**White Buffalo** Hotel Utah. 9pm, \$12.

## DANCE CLUBS

**Activate!** Lookout, 3600 16th St, SF; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

**Big Tune** DNA Lounge. 8pm, \$5. Hip-hop with DJ Toomp and Rick Rock.

**Brazal** Som., 2925 16th St., SF; (415) 558-8521. 10pm, \$10.

**Deeper** 222 Hyde, 222 Hyde, SF; (415) 345-

8222. 9pm, \$10. With rotating DJs spinning dubstep and techno.

**Dirty Rotten Dance Party** Madrone Art Bar. 9pm, \$5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.

**Exhale, Fridays** Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

**Fat Stack Fridays** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.

**Gay Asian Paradise** Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.

**Good Life Fridays** Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.

**Hot Chocolate** Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.

**Look Out Weekend** Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.

**M4M Fridays** Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

**Oldies Night** Knockout. 9pm, \$2-4. Doo-wop and one-hit wonders with DJs Primo, Daniel, and Lost Cat.

**Rockabilly Fridays** Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio

Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.

**Strange Love** Cat Club, 1190 Folsom, SF; (415) 703-8965. 9:30pm, \$6. A "Battle of the Sexes" with DJs Tomas Diablo, Justin, Mz. Samantha, and Starr spinning goth and industrial.

## SATURDAY 5


### ROCK/BLUES/HIP-HOP

**Captured! By Robots, Don'ts, Bobby Joe Ebola and the Children MacNuggits** Bottom of the Hill. 9:30pm, \$12.


**Bart Davenport, Winfred E. Eye, We Is Shore Dedicated** Hemlock Tavern. 9:30pm, \$8.

CONTINUES ON PAGE 40 >>

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SUN 6/6 **DJ CHOICE** 8PM

MON 6/7 **DOWNBEAT MONDAY'S W/ SERIOUS LEISURE** 10PM

TUE 6/8 **ALCOHOLCAUST W/ WHATSHISFUCK AND DJ CHAOS** 9PM

WED 6/9 **KUSF DJ THE CREEP** 10PM

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TUE 6/8 **BLESS UP DJs JAHYZER, IVIER, IRIE DOLE REGGAE RIDDIMS AND REMIXES**

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## SAT/5 ROCK/BLUES/HIP-HOP

CONT>>

**Dodos** Independent. 8pm, \$20-40.  
**Insane Clown Posse, Kottonmouth Kings, Coolio, Kittie Warfield.** 7pm, \$35.  
**Hans Keller, Spiral Bombs, Spyralz, Joe Salvatore** Li Po Lounge. 8:30pm, \$5.  
**Loquat, Hot Toddlies, Frail, Lindy Lafontaine, DJ Miss Watkins** Rickshaw Stop. 8pm, \$15.  
**Matt and Kim, Golden Filter, Soft Pack** Mezzanine. 9pm, \$20.  
**Eric McFadden and Friends of the Faraway Family** Coda. 10pm, \$10.  
**Nothington, Classics of Love, Spanish Gamble, Fire Whiskey** Thee Parkside. 9:30pm, \$8.

**Lavay Smith and Her Red Hot Skillet Lickers** Biscuits and Blues. 8 and 10pm, \$20.  
**Primal Fear, Havok** Slim's. 9pm, \$21.  
**Red Light Circuit, Jeepster, Little Black Bats** Epicenter Café, 764 Harrison, SF; (415) 543-5436. 7pm, free.  
**"School of Rock presents R&B Royalty"** Thee Parkside. 2pm, \$10.  
**Shakin' Michael J, John Predny, Icekat and the Mengs** Pissed-Off Pete's, 4528 Mission, SF; www.pissedoffpetes.com. 9pm.  
**Stormy California, Mote** Elbo Room. 5:30pm, \$7.  
**Super Adventure Club, DownDownDown, Giani Velcreaux** Hotel Utah. 9pm, \$8.  
**"US Air Guitar Championships: San Francisco Regional"** Fillmore. 9pm, \$20.  
**Veil Veil Vanish, Bleassure Grave, Deathday Party, Sleeping Desires** Milk. 9pm, \$7.

## JAZZ/NEW MUSIC

**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.  
**Big B and His Snakeoil Survivors** Verdi Club, 2424 Mariposa, SF; www.snakeoilswing.com. 8:30pm, \$10.  
**Dr. John and the Lower 911** Yoshi's San Francisco. 8 and 10pm, \$36.  
**Donny McCaslin Trio with Hans Glawischnig and Jonathan Blake** Swedish American Hall (upstairs from Café du Nord). 8pm, \$25.  
**Susanna Smith Group** Savanna Jazz. 7:30pm, \$8.

## FOLK/WORLD/COUNTRY

**Old Man Markley** Plough and Stars. 9pm, \$6-\$10.

**Rachid Taha, Cheb I Sabbah** Great American Music Hall. 9pm, \$25.

## DANCE CLUBS

**Bar on Church** 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.  
**Dead After Dark** Knockout. 6-9pm, free. With DJ Touchy Feely.  
**Debaser** Knockout. 9pm, \$5. Nineties alternative with DJs Jamie Jams and Emdee.  
**Everlasting Bass** 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.  
**Fire Corner** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reg-

gae vinyl with Revival Sound System and guests.  
**Foundation** Som., 2925 16th St., SF; (415) 558-8521. 10pm.  
**Gemini Disco** Underground SF. 10pm, \$5. Disco with DJ Derrick Love and Nicky B. spinning deep disco.  
**HYP** Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.  
**Control** Endup. 10pm, \$20. With resident DJs Alland Byallo, Craig Kuna, Sammy D, and Nikola Baytala spinning minimal techno and avant house.  
**Leisure** Paradise Lounge. 10pm, \$7. DJs Omar, Aaron, and Jet Set James spinning classic britpop, mod, 60s soul, and 90s indie.  
**Mini Non-Stop Bhangra** Rickshaw Stop. Noon-3pm, \$5-10. Family-friendly event.

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**KUSF CO-PRESENTS... X (AUSTRALIA) A FRAMES THE MANTLES DJ CITYHOBB • KUSF DJs** FRI JUN 4 8:30PM DOORS \$12 age: 21+ (R. Wells) (The Z Sun Squad)

**SAT CAPTURED! BY ROBOTS THE DONT'S** JUN 5 8:30PM DOORS \$12 age: 21+ CD release BOBBY JOE EBOLA AND THE CHILDREN McNUGGETS

**GOOD OLD WAR YUKON BLONDE AUDRA MAE** MON JUN 7 7:30PM DOORS \$10 age: ALL

**TUE THE CORNER LAUGHERS FAREWELL TYPEWRITER THE CLARENCES** JUN 8 8:30PM DOORS \$8 age: 21+

**WED. THE FEROCIOUS FEW** 6/9 EUGENE & THE 1914 • THE GENERALS

**THE GOOD LIFE** THU. 6/10 THE PARSON RED HEADS • CONTRAIL

**FRI. ANGRY SAMOANS • PUM CITY SAINTS FABULOUS DISASTER • HEADSLIDE** 6/11

**SUBHUMANS • A HEADS SAT. CROSS STITCHED EYES • SIN ORPEN** 6/12

**SUN. BOB LOG III** 6/13 THE DEVIL'S OWN • BORDER TOWN SAINTS

**JENNY OWEN YOUNGS MON. APRIL SMITH & THE GREAT PICTURE SHOW • WILLIAM TELL** 6/14

**TUE FREIGHT TRAIN** 6/15 GEMINI 6 • CONCRETE MARSHMALLOW

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WEDNESDAY JUNE 2  
**Lousy Right Launch Party**  
[8:00pm-'til]  
New independent fashion brand based in SF. For more info go to [lousyright.com](http://lousyright.com)

THURSDAY JUNE 3  
**Lascalles Electricas Artists Reception**  
[5:00pm 'til late]  
Come see June's new show. Artists Uriel Marin, Rene Almanza, and Daniel Berman

FRIDAY JUNE 4  
**Shownuff, Los Compos**  
[5:30pm-9pm] Free  
Free live music and drink specials

**The IN Crowd**  
[9:00pm-2:00am] \$10  
Presented by Cool World

SATURDAY JUNE 5  
**The Farmers Block**  
[2:00pm-8:00pm]  
The Farmers Block is a community gathering with music, friends, artists, and organic food.

**Party & Bul\$hit**  
[10:00pm-2:00am] \$10

**Make-Out Room**

THU 6/3 6-9PM NO COVER!  
**CHILLS & FEVER**  
VINTAGE R&B AND SOUL 45S  
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TUE 6/8 7PM NO COVER!  
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## MUSIC LISTINGS

**New Wave City** DNA Lounge. 9pm, \$7-12. Smiths tribute with Skip and Shindog.  
**Rebel Girl** Rickshaw Stop. 10pm, \$5. "Electroindierockhiphop" and 80s dance party for dykes, bois, femmes, and queers with DJ China G and guests.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$10. With DJs Lucky, Phengren Oswald, and Paul Paul spinning 60s soul.  
**Souf** Club Six. 9pm, \$7. With DJs Jeanine Da Feen, Motive, and Bozak spinning southern crunk, bounce, hip hop, and reggaeton.  
**Social Club** Lookout, 3600 16th St, SF; (415) 431-0306. 9pm. Shake your money maker with DJs Lee Decker and Luke Fry.  
**Soundscape** Vortex Room, 1082 Howard, SF; www.myspace.com/thevortexroom. With DJs C3PLOS, Brighton Russ, and Nick Waterhouse spinning Soul jazz, boogaloo, hammond grooves, and more.  
**Spirit Fingers Sessions** 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

## SUNDAY 6

### ROCK/BLUES/HIP-HOP

**"Indie-Mart"** Three Parkside. 12:30pm, free. With Music for Animals, Jonesin', Pleasure Kills.  
**Japanther, Jaguar Love** Great American Music Hall. 9pm, \$14.  
**MC Chris, MC Lars feat. YTCracker, Math the Band** Slim's. 8pm, \$15.  
**"School of Rock"** Make-Out Room. 2pm, \$10.  
**Sunday Services with Lord Nasty, TSG** Hemlock Tavern. 9pm, \$6.  
**20th Anniversary Party for the List** Three Parkside. 8:30pm, \$10. With Filth, Needles, Pigs, and Fix My Head.  
**Luther Wright and the Wrongs, Jack Grace Band** Café du Nord. 8pm, \$12.

### FOLK/WORLD/COUNTRY

**Hot Frittatas** Red Poppy Art House. 8pm, \$15-\$20.

### DANCE CLUBS

**Afterglow** Nickies, 466 Haight, SF; (415) 255-0300. An evening of mellow electronics with resident DJs Matt Wilder, Mike Perry, Greg Bird, and guests.  
**Call In Sick** Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.  
**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music.  
**Dub Mission** Elbo Room. 9pm, \$8-11. Dub, roots, and classic dancehall with DJs Vinnie Esparza and Maneesh the Twister.  
**Gloss Sundays** Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.  
**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?  
**Jack!** Lookout, 3600 16th St, SF; (415) 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.  
**Kick It** Bar on Church. 9pm. Hip-hop with DJ Zax.  
**Lowbrow Sunday** Delirium. 1pm, free. DJ Roost Uno and guests spinning club hip hop, indie, and top 40s.  
**Religion** Bar on Church. 3pm. With DJ Nikita.  
**Shuckin' and Jivin'** Knockout. 10pm, free. Boppers, rock, and more, at 78 RPM with DJs Dr. Scott and Oran.  
**Stag** AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

## MONDAY 7

### ROCK/BLUES/HIP-HOP

**Bone Thugs-N-Harmony** Independent. 8pm, \$30.

CONTINUES ON PAGE 42 >>

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**MAY 21**  
**STEVIE B**

**MAY 25**  
**SMILE EMPTY SOUL**  
 SOIL // Black Sunshine  
 Red Sunday // Crushdown

**MAY 26**  
**GREEN JELLY**  
 Bomb & Scary, Band of Orcs  
 Slam Nancy, Eye of the Mallochio

**JUNE 4**  
**OTEP**  
 Mudface, Downefall,  
 A Thousand Kingdoms

**JUNE 10**  
**TAPROOT**  
 Anew Revolution, Ice Nine Kills  
 Distrophy, Red Sunday, Nova

**JUNE 12**  
**JOE BATTAN**  
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**6-9 THE RUMPUS PRESENTS YELLOW DRESS, RACHEL FANNAN, QUITE POLITE**  
**6-10 THE HUNDRED DAYS, SCISSORS FOR LEFTY, VOXHAUL BROADCAST**  
**6-11 OR, THE WHALE, AB & SEA, GET BACK LORETTA**  
**6-12 COCKBLOCK**

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**Sat. June 19:** *Oswaldo Torres* With special guest *Lichi Fuentes*

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**MON/7**  
**ROCK/BLUES/HIP-HOP**  
 CONT>>

**Crash Test Dummies** Café du Nord. 9pm, \$16-18.  
**Fever Dream, Rival Parties, Mallard El Rio.** 7pm.  
**Good Old War, Yukon Blonde, Audra Mae** Bottom of the Hill. 8pm, \$10.  
**Yogoman Burning Band, Revival**  
**Soundsystem** Elbo Room. 9pm, \$7.

**DANCE CLUBS**

**Bacano!** Som., 2925 16th St, SF; (415) 558-8521. 9pm, free. With resident DJs El Kool Kyle and Santero spinning Latin music.  
**Black Gold** Koko Cocktails, 1060 Geary, SF;

(415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!  
**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.  
**Krazy Mondays** Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.  
**M.O.M.** Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.  
**Manic Mondays** Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.  
**Monster Show** Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

**Musik for Your Teeth** Revolution Café, 3248 22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.  
**Network Mondays** Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.  
**Skylarking** Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

**TUESDAY 8**

**ROCK/BLUES/HIP-HOP**

**Zachary Blizzard, Lookbook, Winebirds** Elbo Room. 9pm, \$7.

**Cheap Girls, Menzingers, Good Knives, Singularity** Thee Parkside. 8pm, \$7.  
**Chief** Hotel Utah. 8pm, \$6.  
**Corner Laughers, Farewell Typewriter, Clarences** Bottom of the Hill. 9pm, \$8.  
**Karen Elson** Café du Nord. 9:30pm, \$15.  
**Holy Fuck, Nice Nice** Independent. 9pm, \$15.  
**Pestilence, Warbringer, Vital Remains, Enfold Darkness, Sacrificial Slaughter** DNA Lounge. 6:30pm, \$20.  
**Henry Rollins** Herbst Theatre, 401 Van Ness, SF; www.ticketmaster.com. 8pm, \$25.  
**Rufio, Higher, Goodnight Caulfield, Loomis and the Lust** Slim's. 8pm, \$15.

**DANCE CLUBS**

**Alcoholocaust Presents** Argus Lounge. 9pm, free. With DJ What's His Fuck and DJ Chaos.

**Eclectic Company** Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.  
**La Escuelita** Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.  
**Mixology** Aunt Charlie's Lounge, 133 Turk, SF; (415) 441-2922. 10pm, \$2. DJ Frantik mixes with the science and art of music all night.  
**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenny Kravitz.  
**Share the Love** Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.  
**Womanizer** Bar on Church. 9pm. With DJ Nuxx. **SFBG**

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 (OF PEDRO THE LION)  
 RUBIK  
 JUNE 10

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 FLAMETAL  
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**6.14** June Film Arts Forum

**6.26** The Disco: Pride Weekend

**7.01** Dam Funk + Nite Jewel

**7.02** DJ Mehdi + Rifon (Carle Blanche)

**7.09** Ghostly: Tycho + Solvent

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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For complete listings, see [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Abigail: The Salem Witch Trials** Temple SF, 540 Howard; [www.templestf.com](http://www.templestf.com). \$10. Opens Thurs/3, 9pm. Runs June 10, July 8, 29, Aug 5, 12, 19, 26, 9pm. Through Aug 26. Buzz Productions, with Skycastle Music and Lunar Eclipse Records, presents an original rock opera based on the Salem witch trials.

**“Durang Mel!”** Next Stage, 1620 Gough; 1-800-838-3006, [www.custommade.org](http://www.custommade.org). \$10-28. Previews Fri/4-Sat/5, 8pm. Opens Tues/8, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm (no show July 4). Through July 10. Custom Made performs two comedies by Christopher Durang: *Sister Mary Ignatius Explains It All For You*, and *The Actor's Nightmare*.

**Forever Never Comes** Boxcar Playhouse, 505 Natoma; [www.crowdedfire.org](http://www.crowdedfire.org). \$10-25. Previews Sat/5, 8pm; Sun/6, 5pm. Opens June 9, 8pm. Runs Wed-Sat, 8pm. Through June 26. Crowded Fire performs Enrique Urueta's world premiere “psycho-Southern queer country dance tragedy.” **Krapp's Last Tape** Exit on Taylor, 277 Taylor; 1-800-838-3006, [www.cuttingball.com](http://www.cuttingball.com). \$15-30. Previews Fri/4-Sat/5, 8pm; Sun/6, 5pm. Opens June 10, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through July 3. Cutting Ball Theater performs Samuel Beckett's comedy, which the company has previously mounted to wide acclaim.

### BAY AREA

**John Steinbeck's The Pastures of Heaven** Bruns Amphitheater, 100 California Shakespeare Theater Wy, Orinda; (510) 548-9666, [www.calshakes.org](http://www.calshakes.org). \$34-70. Previews Wed/2-Fri/4, 8pm. Opens Sat/5, 8pm. Runs Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also June 26, 2pm); Sun, 4pm. Through June 27. Cal Shakes kicks off its season with Octavio Solis' world-premiere adaptation of John Steinbeck's 1932 novella. **Opus** Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, [www.theatreworks.org](http://www.theatreworks.org). \$27-62. Previews Wed/2-Fri/4, 8pm. Opens Sat/5, 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through June 27. TheatreWorks performs Michael Hollinger's drama, set in the world of chamber music.

### ONGOING

**All My Sons** Actors Theatre of San Francisco, 855 Bush; 345-1287, [www.ticketweb.com](http://www.ticketweb.com). \$26-38. Wed-Sat, 8pm. Through June 26. Actors Theatre performs Arthur Miller's masterwork. **Andy Warhol: Good For the Jews?** Jewish Theatre, 470 Florida; 292-1233, [www.tjt-sf.org](http://www.tjt-sf.org). \$15-45. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through June 20. Renowned monologist Josh Kornbluth is ready to admit his niche is a narrow one: he talks about himself, and more than that, he talks about his relationship to his beloved late father, the larger-than-life old-guard communist of Kornbluth's breakthrough *Red Diaper Baby*. So it will not be surprising that in his current (and still evolving) work, created with director David Dower, the performer-playwright's attempt to “enter” Warhol's controversial ten portraits of famous 20th-century Jews (neatly illuminated at the back of the stage) stirs up memories of his father, along with a close family friend — an erudite bachelor and closeted homosexual who impressed the boyhood Josh with bedtime stories culled from his dissertation. The scenes in which Kornbluth recreates these childhood memories are among the show's most effective, although throughout the narrative Kornbluth, never more confident in his capacities, remains a knowing charmer. (Avila)

**The Apotheosis of Pig Husbandry** SF Playhouse, 533 Sutter; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$20-30. Wed-Sat, 8pm. Through June 12. SF Playhouse presents the world premiere of William Bivins' new play, set at the sleazy Lazy Eight Motel, as part of its stripped-down Sandbox Series.

**Bone to Pick** and **Diadem** Cutting Ball Theater, Exit on Taylor, 277 Taylor; 1-800-838-3006, [www.cuttingball.com](http://www.cuttingball.com). \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through June 20. Cutting Ball Theater closes its tenth season with a pair of plays by Eugenie Chan.

**Boys Will Be Boys** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through June 26. What happens when you realize you have Gay Attention Deficit Disorder? This comedic musical aims to find out.

**The Breath of Life** NohSpace, 2840 Mariposa; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Thurs/3-Sat/5, 8pm; Sun/6, 5pm. Spare Stage Productions performs David Hare's drama about a wife and mistress dumped by the same man.

**Giant Bones** Exit Theatre, 156 Eddy; (650) 728-8098, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-50. Thurs-Sat, 8pm. Through June 19. Fantasy author Peter S. Beagle (*The Last Unicorn*) penned the source material for Stuart Bousel's world-premiere play.

**Hot Greeks** Hypnrodrome Theatre, 575 Tenth St; 1-800-838-3006, [www.thrillpeddlers.com](http://www.thrillpeddlers.com). \$30-69. Thurs, 8pm; Sun, 7pm. Through June 27. On the principle that when you've got it you should really flaunt it, San Francisco's Thrillpeddlers essay their second revival of a musical by the storied Cockettes. *Hot Greeks*, which premiered in midnight performances at the old Palace Theater in 1972, was the gleefully crazed cross-dressing troupe's only other fully scripted musical besides, of course, *Pearls Over Shanghai*. While not the *Oresteia* or anything, *Hot Greeks* is more than an excuse for a lot of louche, libidinous hilarity. Okay, not much more. But it is a knowing little romp — supported by some infectious songs courtesy of Martin Worman and Richard “Scrumby” Koldewyn — wedding trashy high school romance with the trashy ancient Greece of Aristophanes and the Peloponnesian War. (Avila)

**How I Learned to Stop Worrying and Lost My Virginity** SF Playhouse, 533 Sutter; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$20. Sun, 7pm. Through June 27. A natural born charmer and a comedic actor with hard-won training behind her, Aileen Clark wins over an audience within about ten seconds. But her stories (co-scripted by John Caldon and ably directed by Claire Rice) turn out to be just as solid: all of them loving, irreverent, and unfailingly hilarious autobiographical accounts of coming of age across three cultures. Born to a Nicaraguan mother and a



## California Shakespeare Theater presents the world premiere of Octavio Solis' *John Steinbeck's The Pastures of Heaven*.

PHOTO BY KEVIN BERNE

Scottish father and raised principally in Brazil, Managua and San Francisco, Clark's perfectly pitched monologue comes liberally spiced with Spanish and Portuguese, sweetened by an affecting but never maudlin honesty, and stirred with a feisty humor clearly a lifetime in the making. As well paced and energetic as this Guerilla Rep and Ann Marie co-production is, it could probably be tightened further by shaving some 10 minutes off the 90-minute run time. Nonetheless, you are not likely to regret a minute of this frank and funny, wise and sassy visit to Aileen's world. (Avila)

**Marga Gomez is Proud and Bothered** New Conservatory Theater Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$18-40. Thurs-Sat, 8pm (no show June 25); Sun, 2pm. Through June 26. Gomez performs her GLAAD Media award-winning comedy.

**Pearls Over Shanghai** Hypnrodrome, 575 Tenth St.; 1-800-838-3006, [www.thrillpeddlers.com](http://www.thrillpeddlers.com). \$30-69. Fri-Sat, 8pm. Through June 26. Starting July 10, runs Sat, 8pm and Sun, 7pm. Through August 1. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

**“Something C.O.O.L.: The Summer Cabaret Festival”** Eureka Theatre, 215 Jackson; [www.brownpapertickets.com](http://www.brownpapertickets.com). Free-\$10. Mon-Tues, 7:30pm; Wed, 8pm. Through June 27. Cabaret singer Carly Ozard presents six diverse showcases (Mon-Tues nights) and hosts open mics (Wed nights) with professional performers.

**The New Century** New Conservatory Theatre Center, 25 Van Ness, SF; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-40. Wed-Sat, 8pm; June 13, 20, and July 11, 2pm. Through July 11. New Conservatory Theatre Center performs Paul Rudnick's bill of short comedies. **SFBG**

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**\*UCB Workshops: July 24th and 25th**

cut here





Megan Wolfe's "Your Last Moment" (drawing, pictured above), part of the "Hipster Apocalypse" art show at Café Royale Thurs/3 that aims to raise awareness for the rising demand of mustaches, vacuum sealed jeans, expensive coffee, and cheap beer.

On the Cheap listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## THURSDAY 3

**Craft Bar** Museum of Craft and Folk Art, 51 Yerba Buena Lane, SF; (415) 227-4888. 6pm; \$5 includes gallery admission and craft supplies. Explore your crafty creative process at this outdoor craft garden featuring crochet fabric appliqué jewelry, Asian pop culture emporium Giant Robot launching their new pop-up store, a free-form stitch and bitch area, live music, and refreshments from Trumer Pilsner.

**Divisadero Art Walk** Divisadero between Geary and Haight, SF; divisaderoartwalk.blogspot.com. 5pm-midnight, free. Spend the night enjoying the best of the Divisadero corridor with art openings, food and drink specials, extended hours for galleries and retail stores, and more.

**"Hipster Apocalypse"** Café Royale, 800 Post, SF; (415) 441-4099. 8pm, free. Artists Megan Wolfe, Teppei Ando, Kevin Buckley, Mario Delgado, Albert Nguyen, Tamar Solomon, Marcus Thiele, and David Young V imagine a world where alternative culture is pop culture and are showcasing paintings and drawings that focus on the rise of hipster culture in the mainstream and challenge it's very survival as a culture based on opposing the mainstream. Oh, the irony.

**SpaceCRAFT** CELLspace, 2050 Bryant, SF; www.cellspace.org. 7pm, free. Check out new works by CELLspace resident artists at this monthly reception featuring performance artists, music, dance, food, and drinks.

## FRIDAY 4

**SF Underground Market** SomArts, 934 Brannan, SF; www.foragesf.com. 11am-Midnight, \$2. Taste and purchase food that is being produced in backyards and home kitchens in the Bay Area at this market with live music, food and drinks. The market helps producers without the cash for a commercial kitchen tap into a "homemade community" to get some exposure.

**BAY AREA**  
**Oakland Under \$100** Temescal Art Center, 511 48th St., Oakl.; (510) 923-1074. 7pm, free. Shop for affordable local art at this community event happening in conjunction with the monthly Oakland Art Murmur featuring local musicians and work by artists Mark Peterson, Allyson O' Brien, Terrence Dowd, Hollyce Jones, Rachel Hubbard, Alice Worland, and more.

## SATURDAY 5

**Mujeres Unidas y Activas Family Festival** Dolores Park, above the tennis courts, Dolores at 18th St., SF; (415) 621-8140, ext. 310. 1pm,

free. Cheer for the participants in the Latino Food Contest, enjoy delicious food, and take part in fun activities for the whole family at this Taste of MUA Family Festival.

**Nature Fan Fest** SF Botanical Garden Recreation Room, Golden Gate Park, SF; RSVP at heydayooks.com. 2pm, free. Celebrate Bay Area nature and the work of John "Jack" Muir Laws at this informational session and party featuring presentations on how to get involved with local organizations like Tree Frog Treks, Bay Nature, and Golden Gate Raptor Observatory, Teacake Bake Shop cupcakes, buttons, books, and more.

**Union Street Fair** Union between Gough and Steiner, SF; 1-800-310-6563. 10am-6pm, free. Enjoy arts and crafts booths, gourmet food vendors, live music, bistro style cafes, and more at this year's eco-urban themed Union Street Fair featuring two blocks of green exhibitors, educational displays, and sustainable art.

**BAY AREA**  
**Chocolate and Chalk Art Festival** Sidewalks along North Shattuck, Berk.; www.anotherbull-winkleshaw.com. 10am, free. Sign up for free to be assigned an area of sidewalk to create your best chalk drawing and to be entered to win prizes or purchase a packet of tickets (\$10) to sample chocolate treats from participating businesses in the area.

**East Bay Open Studios** Artist Studios across the East Bay. For more info and to get a map, visit www.proartsgallery.org/ebos. Sat-Sun, various times; free. Gain access to over 400 artists' studios around the East Bay and peek into the creative process of local artists, socialize with other art lovers, and get a chance to buy works directly.

## SUNDAY 6

**Indie Mart Design & DIY Street Fair** Three Parkside, Wisconsin between 16th and 17th St., SF; www.indie\_mart.com. Noon-6pm, \$3 suggested donation. Indie Mart is back and bigger than ever with over 100 vendors bringing you locally made and designed, unique goodies, art, and baked treats, live music with Music for Animals, Jonesin', Magic Magic Roses, and Red, White, and Drunken, stiff drinks, cheap beers & fresh BBQ from Three Parkside, a demo station brought to you by Workshop, San Fransycho live printing, Heavy Metal Aerobics, DJs, and more.

**BAY AREA**  
**Oral History Project: Our Elders' Stories** Berkeley Fellowship of Unitarian Universalists, 1924 Cedar, Berk.; (510) 841-4824. 2pm, free. Join member of your community for good food and to hear some of recorded stories from the Oral History Project and enjoy the accompanying photo exhibit of participating elders paired with quotes from the project. The recordings will be transferred into the UC Bancroft Library.

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FOR THEATERS AND SHOWTIMES CHECK LOCAL LISTINGS

FILM LISTINGS

If Garfield gets a movie, then so must Marmaduke (out Fri/4).

MARMADUKE PHOTO BY JOE LEDERER

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Erik Morse, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). Due to the Memorial Day holiday, theater information was incomplete at prestime. For complete listings, see [www.sfbg.com](http://www.sfbg.com).

OPENING

Best Worst Movie

See "Green is Good." (1:33)

Get Him to the Greek

At this point movie execs can throw producer Judd Apatow's name on the marquee of a film and it's a guaranteed blockbuster. It's hard to say whether this *Forgetting Sarah Marshall* (2008) spin-off benefits from the Apatow sign of approval or if it would be better off standing on its own, but it definitely doesn't benefit from comparisons to its predecessor. Russell Brand returns as the British rock star Aldous Snow, and Jonah Hill, playing a different character this time, is given the task of chaperoning the uncooperative Snow from London to LA in 48 hours. Despite a great cast, including a surprisingly animated P. Diddy, the story is pretty bland and can't match the blend of drama and comedy that *Marshall* achieved. Of course, none of that matters because the movie execs are right: if you like Apatow's brand of humor, you're going to have a good time anyway. (1:49) (Peter Galvin)

Killers

Katherine Heigl and Ashton Kutcher star in this comedy about marriage and hired assassins. (1:40)

Living in Emergency

Filmmakers follow four volunteers of Médecins Sans Frontières (MSF) in Liberia and the Congo, from the initial shock of a first-timer to the overwhelming exhaustion of a veteran. Morally ambiguous decisions have left many of them arrogant and bitter and it's apparent that these people are not the inflated heroes that we might wish, but normal people who were drawn to test themselves in circumstances of little hope. Some fail. *Living in Emergency* is an interesting glimpse into a provocative world, and the morally icky stuff is sometimes worse than the blood and death on screen. But a glimpse is all it is. The filmmakers clearly have an agenda that doesn't include time for exploring the lives of any of the doctors, patients or procedures, and they leave the audience wondering whether there might be more lurking beneath the surface. (1:33) (Galvin)

Marmaduke

Big. Talking. Dog. (1:27)

Micmacs

See "Cute Is What He Aims For." (1:44)

Smith Rafael.

Ran

Akira Kurosawa's 1985 historical epic *Ran* brings the old adage that absolute power corrupts absolutely to life with such veracity and ambition, such magnificence and devastation, that its like has never been equaled since. Storyboarded by Kurosawa in paintings a decade prior to filming and equipped with the largest budget for a Japanese film up until that time, *Ran* is gorgeous to behold (in no small part to Emi Wada's Oscar-winning costumes and thousands of extras) and harrowing to experience. Kurosawa fuses the premise of Shakespeare's *King Lear* with historical accounts of Warring States-era general Mori Motonari to tell the tragedy of Lord Hidetora (Tatsuya Nakadai), the senile patriarch of the once powerful Ichimonji clan who erroneously decides to divide his kingdom among his three sons. Like his Shakespearean counterpart, Hidetora is certainly a fool, but unlike Lear, he's also a merciless despot who learns firsthand, as his empire crumbles around him and he sinks further into dementia, that bloodshed can only be repaid with further bloodshed. Nakadai, his face made up to resemble the furrowed intensity of a Noh mask, turns out a performance as resplendent as it is terrifying, equaled only by Mieko Harada's turn as the Lady MacBeth-like Lady Kaede, who welcomes Hidetora's downfall with vengeful relish. Catch this 35mm restored print while you can, since no home entertainment system, no matter how pimped out, can truly do Kurosawa's late masterpiece justice. (2:42) (Sussman)

Solitary Man

Michael Douglas has a (post?) midlife crisis. (1:30)

Splice

See "In the Cut." (1:45)

Trash Humpers

What is *Trash Humpers*? Is it filmmaker Harmony Korine's rage against his experiences making 2007's *Mister Lonely*? Despite being characteristically bizarre, with tales of celebrity impersonators and flying nuns, *Mister Lonely* was Korine's most technically polished (i.e., expensive-looking) film to date. By contrast, *Trash Humpers*, shot on the quick and mega-cheap, literally looks like "an old VHS tape that was in some attic [sic] or buried in some ditch," per the film's charmingly lo-fi press kit. There's also *Trash Humpers*' rather, uh, subversive content. Basically, it's 78 minutes of shenanigans, starring a trio of ne'er-do-wells who are either wearing elderly-burn-victim masks or are actually supposed to be elderly burn victims. The creepy crew and their pals cavort through an unidentified Nashville, smashing TVs, slipping razor blades into apples, guzzling booze, spanking hookers, setting off firecrackers, cracking racist and/or homophobic jokes, eating pancakes doused in dish soap, and humping trash cans. Lots of trash cans. Primitive video technology (the film was edited on two VCRs) makes everything look even worse, if that's even possible. Now, if you or I submitted *Trash Humpers*, the programmers at the Toronto International Film Festival would chuckle condescendingly and fling it into the nearest (humpable) trash bin. But you have to consider the source: Salon recently dubbed Korine "the most hated man in art-house cinema," which if true is probably the director's most cherished triumph. (1:18) *Yerba Buena Center for the Arts*. (Eddy)

Women Without Men

Potent imagery has always been at the forefront of photographer and installation artist Shirin Neshat's explorations of gender in Islamic society, and her debut feature *Women Without Men* certainly has its share. Loosely based on Shahrnush Parsipur's novel of the same name, the film follows four Iranian women (down from the novel's original five) — Fakhri, an upper-class military wife who longs to reconnect with an old lover; Zarin, a traumatized prostitute who escapes captivity; Munis, a housebound young woman reborn as a political dissident; and her friend, Faezeh, who longs to marry Munis' domineering brother — in the days leading up to the 1953 coup d'état that overturned democracy and restored the Shah to power. From the suicidal leap — filmed so as to suggest flight as much as falling — which opens the film, to the mist-shrouded groves of a rural orchard that becomes a refuge for the women, each shot is as striking for its beauty as it is uneven in conveying the allegorical significance behind all the lushness. The casts' largely stilted performances don't help much in this regard either. "All that we wanted to was to find a new form, a new way," says Munis in voiceover. As a creative act of mourning for Iran's short-lived

experiment in democracy — a moment, Neshat acknowledges in the film's postscript, that clearly resonated with last year's Green revolution — *Women Without Men* ambitiously attempts, albeit with mixed success, to envision just that. (1:35) (Sussman)

ONGOING

Alice in Wonderland

(1:48)

Babies

(1:19)

Smith Rafael.

Big River Man

Some people are just larger than life. Martin Strel is 53-year-old overweight, alcoholic, endurance swimmer from Slovenia who has made it his calling to swim the world's longest rivers. Borut Strel, his son and primary publicist, might say his father does it to increase awareness about pollution or, in the Amazon's case, deforestation, but we quickly see that there is a deeper compulsion that goes into Martin's swims. *Big River Man* chronicles Martin's descent down the Amazon river, from Peru to Brazil, as he scoffs at piranhas and alligators, all while drinking two bottles of wine a day. Martin is definitely a funny guy and he helps make *Big River Man* a funny film, but most impressive is the subtle shift from quirky human interest documentary to *Heart of Darkness*-style thriller when too many days in the sun cause Martin to lose his grip on reality. (1:34) *Roxie*. (Galvin)

City Island

(1:40)

The City of Your Final Destination

(1:58)

Clash of the Titans

(1:58)

Exit Through the Gift Shop

(1:27)

The Father of My Children

(1:50)

The Ghost Writer

(1:49)

The Girl With the Dragon Tattoo

(2:32)

Smith Rafael.

Harry Brown

(1:42)

How to Train Your Dragon

(1:38)

The Human Centipede (First Sequence)

(1:30)

Iron Man 2

(2:05)

Just Wright

(1:51)

Kick-Ass

(1:58)

Kites

(1:30)

Letters to Juliet

(1:46)

Looking for Eric

Eric Bishop (Steve Everts) is a single dad, frustrated at his inability to bond with his teenage sons and heartbroken over his failed marriage to Lily (Stephanie Bishop), the woman he walked out on 20 years ago but never managed to get over. Just when things are looking dire, Eric is delivered in surprising, magical fashion by hallucinatory visitations from Eric Cantona, his favorite soccer player, a philosophical Frenchman who was as renowned for his inscrutable press conferences as he was for his scintillating goals. Cantona plays himself, and passes pensive joints with Bishop as they slowly piece his shattered life back together. American viewers might be have trouble deciphering the intricacies of soccer culture or the molasses-thick Mancunian accents, but at its heart the movie (by Brit director Ken Loach) is an amusing, tautly crafted fable of middle-aged alienation giving way to hope and gumption. (1:57) *Smith Rafael*. (Richardson)

MacGruber

Mudflaps, mop-tops, box-office floppity-flops, such is the sad transition *Saturday Night Live* skits make to the big screen. Handicapped as such *MacGruber* also has a very specific demographic in mind: the Gen-Xers who popularized the use of *MacGyver* as a verb and harbor a picture-tube-deep ironic affection for the lousy '80s TV action shows of their youth. Does anyone younger — or older — than that population get *MacGruber*'s interest in Howard Stern-style transgressive humor, its "Cunth"/dick/poop/butt jokes, and its shameful identification with badly dated hair styles? That said, *MacGruber* isn't half bad if one keeps expectations nice 'n' low, much like its hero's brow, and one enjoys a comic antihero who uses his buds as human shields and can't MacGyver a weapon out of a tennis ball and rubber-band to save his life. Laughs can be had — as long as your bad Gen-X self is still in touch with your inner 13-year-old. *MacGruber* won't make the Bay Area-born-and-bred Will Forte a superstar, but at least it gives Kristen Wiig fans another, if somewhat inexplicable, chance to glimpse their heroine in action, with little to do — someone get this smart, likable actress into a Nicole Holofcener comedy ASAP. (1:39) (Chun)

Mid-August Lunch

(1:15)

La Mission

(1:57)

Roxie. Mother and Child

(2:06)

OSS 117: Lost in Rio

(1:37)

Please Give

(1:30)

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**Prince of Persia: The Sands of Time** It takes serious effort to make a movie with a story dumber than the video game it's based on. Director Mike Newell somehow accomplishes this feat with *Prince of Persia: The Sands of Time*, a Disneyfied flop that flails clumsily in the PG-13 demilitarized zone, delivering sanitized violence, chaste romance, and dreary drama. Jake Gyllenhaal plays Dastan, an urchin boy — one jump, ahead of the bread line — adopted by the king and raised to be the wise-cracking black sheep in a family of feuding princes. He's got Middle East ninja skills — one swing, ahead of the sword — and his infiltration of a sacred city nets him the magical Dagger of Time, a gilded rewind button coveted by his evil uncle Nizam (Ben Kingsley), who wants to use it for, well, evil, and Princess Tamina (Gemma Arterton), who's sworn to protect it. Pressing a button on the dagger's hilt allows its wielder to undo past events. If you have the misfortune of seeing this movie, you'll want one for yourself. (2:10) (Richardson)

**Princess Kaiulani** Well-meaning and controversial (the independent's first title, *Barbarian Princess*, and the tragic events it depicts has distressed some native Hawaiians) in its own inoffensive way, *Princess Kaiulani* is unfortunately overshadowed by star Q'orianka Kilcher's first film, 2005's *The New World*, in which she portrayed Pocahontas. The Hawaii-raised Kilcher appears to be getting typecast as a tragic, romanticized native royal. Still, if you can get past director Marc Forby's weak attempts to match *New World* director Terrence Malick's searingly poetic montages and the clunky History Channel-by-the-numbers screenplay, you might give a little credit to the makers for bringing to the screen the tale of Hawaii's last intelligent, beautiful, and accomplished princess — a young woman determined to fight an overthrow of the Hawaiian monarchy and battle its annexation against the white land owners and descendants of missionaries who tried to block the voting rights of native Hawaiians. Kilcher possesses some of the noble charisma claimed by the real Kaiulani, but the obligatory romance superimposed on the narrative and the neglect of some of genuinely promising threads, such as Kaiulani's friendship with Robert Louis Stevenson, make *Princess Kaiulani* feel as faux as those who pretended to Hawaii's rule. (2:10) (Chun)

**Robin Hood** (2:20)

**The Secret in Their Eyes** (2:07)

**Sex and the City 2** *Sex and the City 2* couldn't be anymore brazenly shameless, dizzyingly shallow, or patently offensive if it tried. This is aspiration porn, pure and simple, kitted out in the Orientalist trappings of a *Vogue* spread and with all the emotional intelligence of a 12 year-old brat. As the first *SATC* film nearly made short work of any shred of nuance or humanity that Carrie, Samantha, Charlotte, and Miranda carried over from their televised selves, *SATC 2* fully embraces the bad pun-spewing, couture-clad clichés the girls have hardened into. Sure they have kids, husbands, career changes, and menopause to deal with, but who cares about those tired signposts of middle age when there is more shit to buy, more champagne to swill, private airlines to fly on, \$22,000-a-night luxury suites to inhabit, Helen Reddy songs to butcher, and whole other peoples — specifically, the people of Abu Dhabi, who speak funny, dress funnier, and have craaaazy notions about what it means to be “one of the girls” — to alternately boss around, offend, and pity? (Fun *SATC2* fact: did you know that in the “new Middle East” women secretly wear designer duds underneath their *abayas*?) Oh, that one tiny pang of sympathy you feel during the tipsy confessional between Charlotte and Miranda in which they bond over how being a mother and giving up one's life ambition is difficult? A mirage. Because really, the greater concern is flying back to JFK first class or bust. And let's not even get into the few bones the film tosses to the homos, such as the opening set piece: a gay wedding only a straight man could've thought up, replete with a shopworn Liza Minnelli having her Gene Kelly-in-*Xanadu* moment. But seriously, Michael Patrick King, don't get it twisted: Stanford may call it such, but it's not “cheating” if you're already in an open relationship. Then again, if being a foil for your straight BFF's insecurities about the luxe confines of monogamy gets you a gift registry at Bergdorf's, why not? The laughs are cheaper this time around, but *SATC 2*'s fuckery is strictly price-upon-request. (2:24) *Castro*. (Sussman)

**Shrek Forever After 3D** It's easy to give Dreamworks a hard time for pumping out a fourth sequel to a film that never really needed a sequel in the first place. But *Shrek Forever After* isn't all that bad — it's mostly just irrelevant. The film does begin on an interesting note, with Shrek

CONTINUES ON PAGE 49 >>

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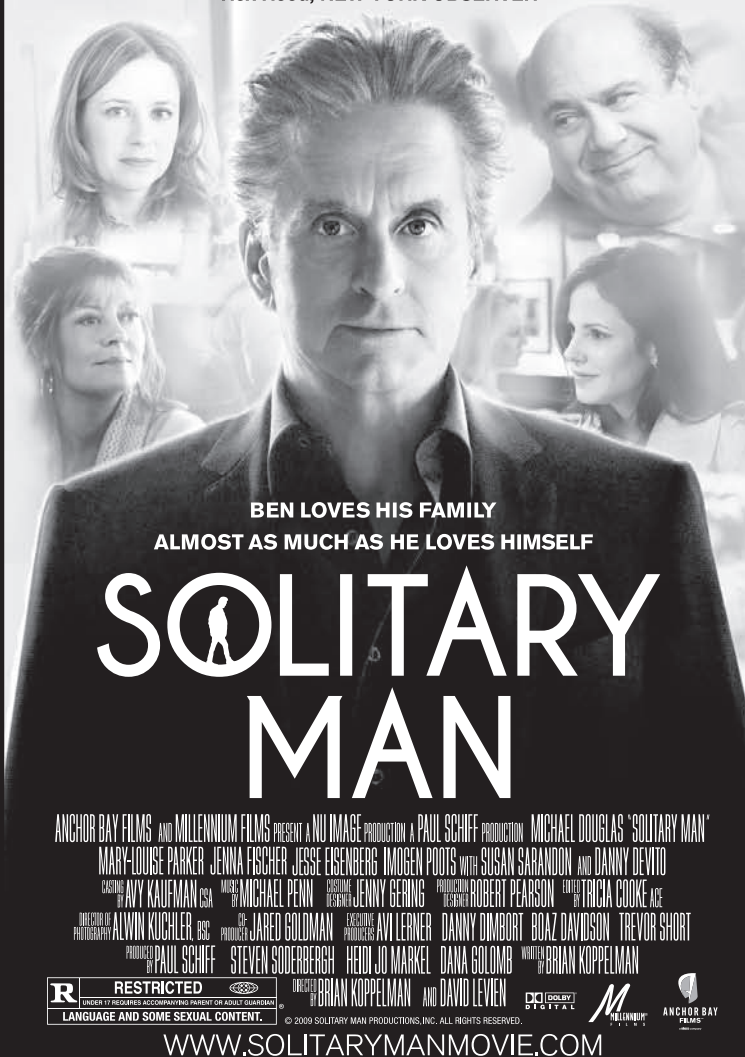
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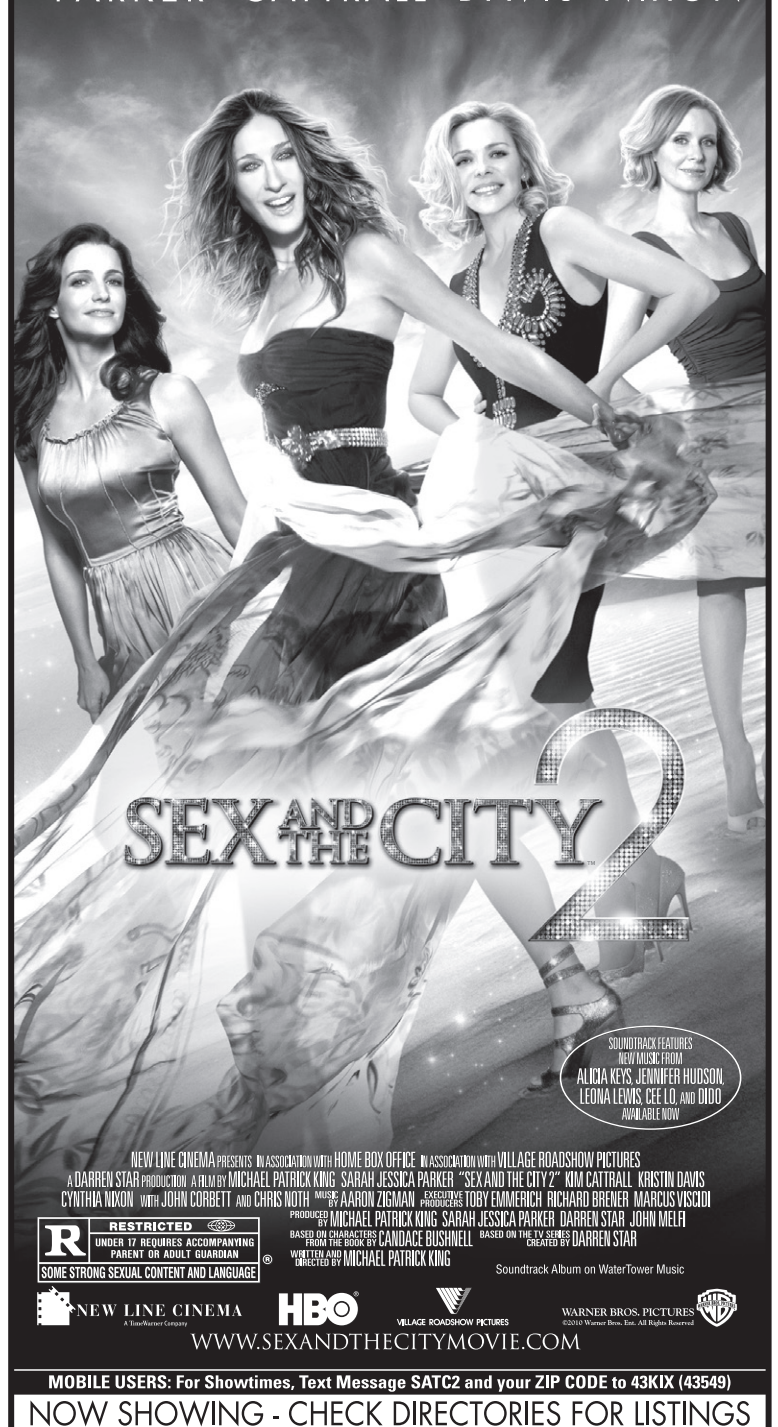
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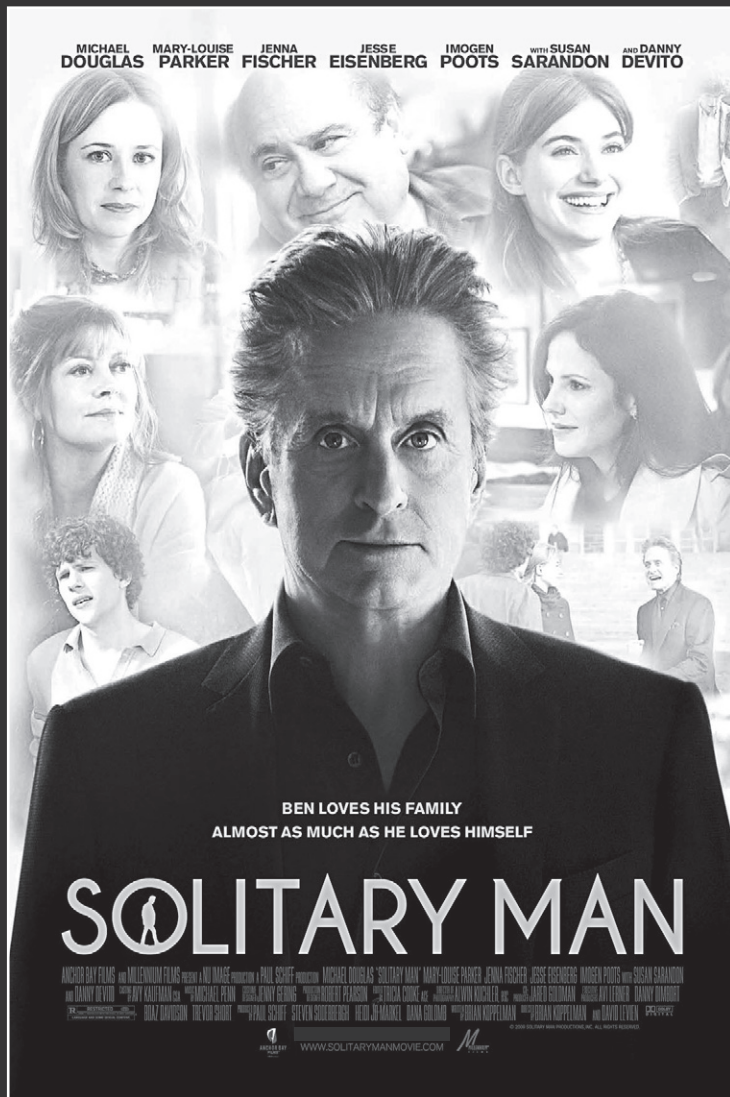
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FILM LISTINGS

discovering the consequences of settling down with a wife and kids: serious ennui. It's refreshing to see a fairy tale in which "happily ever after" is revealed to be rather mundane. But soon there are wacky magical hijinks that spawn an alternate universe, a cheap way to inject new life into tired old characters. (You like Puss in Boots? Well, he's fat now.) Luckily, the voice actors are still game and the animation remains top-notch. The 3D effects are well used for once, fleshing out Shrek's world rather than providing an unnecessary distraction. The end result is a mildly entertaining addition to the franchise, but like the alternate universe in which Shrek finds himself stranded, there's no real reason it should exist. (1:33) (Peitzman)

**Survival of the Dead** George A. Romero's 2007 *Diary of the Dead* was a surprise hit, and with an eye toward delivering similar results, *Survival of the Dead* spins off one of its predecessor's minor characters. Amid a zombie attack that already seems like old news by movie's start, a disaffected soldier (Alan Van Sprang) goes AWOL with a few comrades and a teenage drifter they meet along the way. A possible refuge from the undead presents itself in the form of Plum Island, which despite being in the United States is populated by two extremely Irish families with a long-standing hillbilly-style feud that simply won't be mended, zombies be damned. Props to Romero for finding a way to make movies on his own terms; the horror legend is back to working with a small budget and enjoying the kind of creative control that shaped his earliest films. But *Survival of the Dead* is tonally uneven, and its Western-inspired story veers into the ridiculous (surprise twins?) End result: there's more human drama than zombie fun. (1:30) (Eddy)

**Touching Home** (1:48) *Smith Rafael. SFBG*

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PETE HAMMOND, BOXOFFICE MAGAZINE

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Schedules are for Wed/2–Tues/8 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified. **ARTISTS’ TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$4-10. “CCSF Production Class,” short films, Thurs, 8. “Mike Kuchar: An Evening of Collected Consciousness,” Sat, 8. **CAFÉ OF THE DEAD** 3208 Grand, Oakl; (510) 931-7945. Free. “Independent Filmmakers Screening Nite,” Wed, 6:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. **Sex and the City 2** (King, 2010), Wed-Thurs, call for times. **CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **Babies** (Balmès, 2010), call for dates and times. **The Girl With the Dragon Tattoo** (Oplev, 2009), call for dates and times. **Looking for Eric** (Loach, 2010), call for dates and times. **Touching Home** (Miller and Miller, 2009), call for dates and times. **Micmacs** (Jeunet, 2010), June 4-10, call for times.



Dig it! *The Beat Generation* (1959) screens at Thrillville’s Beatnik Bash, Thurs/3 at the Vortex Room.

**DECO LOUNGE** 510 Larkin, SF; (415) 346-2025, www.decosf.com. Free. “Queer Cinema 101,” Mon, 10. Holly DeVille hosts this weekly show highlighting films that have had an impact on queer culture.

**FILM NIGHT IN THE PARK** This week: San Geronimo Community Center, 6350 Sir Francis Drake, San Geronimo; (415) 272-2756, www.filmnight.org. Donations accepted. **Napoleon Dynamite** (Hess, 2004), Fri, 8.

**GAIA ARTS CENTER** 2120 Allston, Berk; www.culturedisabilitytalent.org. \$5-20. “Culture/Disability/Talent presents: Superfest 2010 International Disability Film Festival,” Fri, 11-5; Sat, noon-5.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **Fast Food Nation** (Linklater, 2006), Wed, 7:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “Brought to Light: Recent Acquisitions to the PFA Collection:” **Adventurera** (Gout, 1949), Thurs, 7; **Lola Montez** (Ophuls, 1955), Sat, 8; **La Pointe Courte** (Varda, 1954), Sun, 5. “Akira Kurosawa Centennial:” **Rashomon** (1950), Fri, 7; **Drunken Angel** (1948), Fri, 8:50; **Throne of Blood** (1957), Sun, 6:50. “Strange Tales of the Whistler:” •**The Power of the Whistler** (Landers, 1945), and **Voice of the Whistler** (Castle, 1945), and **Mysterious Intruder** (Castle, 1946), Wed, 7; •**The Secret of the Whistler** (Sherman, 1946), and **The Thirteenth Hour** (Clemens, 1947), Sat, 5:30.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-10. **Hot Tub Time Machine** (Pink, 2010), Wed-Thurs, 7:15, 9:25 (also Wed, 2). **Green Zone** (Greengrass, 2010), Fri-Sat, 7:15, 9:30 (also Sat, 2). **The Secret of Kells** (More and Twomey, 2009), Sun-Tues, 7:15, 9:15 (also Sun, 2, 4).

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. BAVC presents: **Life 2.0**, plus shorts, Wed, 7:30. **Big River Man** (Maringouin, 2009), Wed-Thurs, 9:30. **La Mission** (Bratt, 2009), Wed-Thurs, 7:15. **American Radical: The Trials of Norman Finkelstein** (Ridgen and Rossier, 2009), Thurs, 7, 9:15.

**VICTORIA** 2961 16th Street, SF; (415) 863-7576. \$10. **Pelada** (Boughen, Fergusson, Oxenham, and White, 2010), Thurs, 8.

**VIZ CINEMA** New People, 1746 Post, SF; www.thirdi.org. \$10-16. “3rd I Films Presents: 3rd I’s Queer Eye:” “Queer South Asian Shorts,” Sun, 5; **Freddy Mercury: The Untold Story (Director’s Cut 2010)** (Dolezal, 2010), Sun, 7.

**VORTEX ROOM** 1082 Howard, SF; www.thrillville.net. \$10. “Thrillville’s Beatnik Bash!” •**A Bucket of Blood** (Corman, 1989), and **The Beat Generation** (Haas, 1959), Thurs, 8.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. **Trash Humpers** (Korine, 2009), Thurs-Sat, 7:30; Sun, 2, 4. **SFBG**

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**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0327668-00 The following person is doing business as **John's Burgers**, 6 6th St San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/10/10. Signed Sophia Lim. This statement was filed by Alan Wong on May 10, 2010. **#113112.**  
**May 19, 26, June 2 and 9, 2010**

Courthouse, 400 McAllister Street Room 103, San Francisco, CA 94102 The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: **Legal Recovery Law Offices, Inc; Mark D. Walsh Bar #206059 5030 Camino de la Siesta Ste 340 San Diego, CA 92108** Date: NOV 17, 2009. Gordon Park-Li, Clerk, by D. STEPPE, Deputy. **Publishing dates: May 26, June 2, 9 and 16, 2010. L#113114**

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# connections

> women seeking men

## SEEKING CARING GENTLEMAN

Attractive WiWF, long blonde hair, hazel-green eyes, 5'7", recently retired. Lives in Monterey Bay area. Wishes to meet an educated, honest gentleman for movies, music, travel. Friendship first. ☎965249

## BIRTHDAY GIRL

Married WF, 32, wants somebody to shower her with love and gifts for her birthday. Seeking WM, 30-65, for horse-back riding, sailing, beaches and more. ☎323128

## STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

## SEEKS

### SOUTHWEST ASIAN MALE

SWF ,62,5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking southwest Asian man for friendship, maybe more. ☎434857

## SWEET AND CARING

Hispanic lady, nice-looking, petite, 100lbs, brown hair, brown eyes, tan complexion, independent, financially stable, educated, seeks tall, white, Catholic male, 70+, who's serious-minded for a possible LTR. ☎861416

## DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

## SPRING FEVER!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ☎298476

## BLUE-EYED BLONDE

Very attractive SF, takes excellent care of herself, blessed with excellent health, enjoys fine dining, concerts, theater, sunsets, candlelight dinners, long walks, the ocean, travel. Seeking gentleman, early-mid 60s, successful, classy, very selective gentleman. ☎318477

## HOW ABOUT DINNER?

Artistic, caring, classy, honest SF likes travel, shopping, the beach, reading, music and much more. Seeking SM, 40-60, for possible LTR. ☎322207

## WARM,

### LOVING, ADVENTUROUS

Curious, loves people, in depth conversations, nature, travel. Integrity, open mindedness and laughter a must. No smoker, no drugs, non or moderate drinker. I am a Cougar Woman - Are you ready to have fun and love again? ☎322341

## BF SEEKS EUROPEAN MAN

My personality: quitted wittyed, independent and creative. Looking for a man with an interest in travel, opera, symphony, ballet, museums, festivals and dancing. ☎324660

## CASUAL DATING

Caring, friendly SF who enjoys dancing, travel, long drives exercise and more, would like to meet a gentleman, 40-49, for friendship and companionship. ☎322201

## I'M WAITING FOR YOU!

SWF, 59, 5'7", 125lbs, N/S, likes watching movies, dance, walks on the beach. Seeking SM, race open, 55-70, a good listener, financially solvent, good sense of humor, for friendship and possibly LTR. ☎329702

> men seeking women

## A GREAT GUY

Straightforward, intelligent, down-to-earth SBM, 46, medium build, very outgoing, hard-working, enjoys quiet times and free time. Seeking SF, 30-50, for possible relationship. ☎329843

## R U GOING MY WAY

Attractive SBM, 50, HIV positive, seeks single lady, who's interested in meeting a real man. ☎316532

## SENIOR MALE

Fit, nice-looking SWM, late 60s, 165lbs, enjoys horses, theater, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎314760

## WORSHIP YOU

Hard-working guy, 49, 6', interested in nature, art, the female body. Would like to meet a woman, 30-63, who will make me hers. ☎316752

## LOVE CLASSIC CARS?

WM likes most kinds of movies, travel, working on cars, hiking, music, dining out. Looking for a AF, 18-50, who has similar interests. ☎316968

## DOWN-TO-EARTH BROTHER...

seeks casual relationship. Dominant, kinky, disease-free BM seeks mutual sexual arrangement with one partner whom I can enjoy and explore with. Not seeking conventional relationship. Only want to be exclusive with one woman and have a degree of companionship. Prefer submissive, adventurous, open-minded partner. ☎310844

## SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

## GOOD CHOICE

SBM, 70, N/S, active, artistic, educated, humorous, sociable, kind, optimistic gentleman, seeks nice, feminine woman for friendship first and to share life's interests and experiences. S/D, widow, race open. ☎462878

## CALL ME

Good-looking SHM looking for a mature woman, 40-50, who knows what she wants and likes to have fun. ☎318127

## READY AND WAITING

Horny WM stud, 34, looking for Latin, Asian or white women, 18-45, who are into anal and oral pleasure. ☎317867

## LONELY HM...

54, 155lbs, healthy, non-smoker, disease-free, looking for that special someone, 20-70, single or married, who is tired of being alone, for mutually beneficial relationship, fantasy fulfillment, and more. ☎318602

## TALL, DARK AND HANDSOME

Intelligent Stanford guy, 59, seeks open-minded, attractive, affectionate lady, 35-45. ☎319222

## ARE YOU OUT THERE?

I'm 21, 5'8", 146lbs, with curly/wavy hair, tanned-skinned, thin moustache, and a nice personality. I enjoys going to the movies, walking on the beach, the outdoors, music, and more. Looking for a black African Christian women, but any race is welcome. Visalia, CA. ☎320784

## SEEKING FRIEND

Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! ☎202389

## A GENTLE STYLE...

Because I love. SWM, 60, 5'11", handsome, good values, looks ten years younger, seeking woman for friendship, maybe more. Enjoy city walks and going to Marin Co. ☎319190

## ROMANTIC AND PASSIONATE

SBM, 51, young in heart and body, seeks SF, 40-55, N/S, D/D-free, who enjoys travel, Las Vegas, romantic interludes and more. You must know what you want and be sincere. ☎322846

## TRUSTY, BUSTY, LUSTY...

fun-loving female partner desired by life-loving, laugh-loving male. I'm handsome, in shape, black hair, blue eyes, legs of steel, extremely large and extra skilled where in counts. I'm successful, educated, mature, generous, adventurous, single. Race/age open. All replies answered. ☎319011

## ISO SEXY FEMALE

Seeking a cute, thick, straight-up, top-notch freak. Ladies, if this is you, get at this SBM, 41. ☎323148

## LET'S GET TOGETHER

SHM, 28, N/S, looking for a nice woman, 30-45, for friendship first, maybe more. ☎323726

## LET'S SEE WHERE IT GOES

SWM, 6', very muscular, outgoing, spontaneous, healthy, looking for a very outgoing woman, 35-40. ☎324017

## ONE NICE GENTLEMAN

Good man, 44, 5'10", looking for hot, sexy ladies to share special occasions with and exchange mutual satisfaction. ☎325542

## GOOD MAN WITH GOOD JOB

SWM, 32, interested in meeting a pretty lady, 27-55, for occasional companionship, maybe more. ☎325754

## BUSTY/CURVY WANTED

Attractive WM, 38, fit, clean, discreet, seeks busty, curvy BF for fun and intimate times. ☎326276

## LET'S MEET

77-year-old retired Caucasian Christian high school teacher in Daly City wishes to meet and date a retired Caucasian lady for the object of marriage. I don't smoke, I'm a social dancer, play music in bands, own my own home and car and love my cat. ☎328838

## CASUAL RELATIONSHIP

SBM, 34, N/S, looking for intimate encounters with a sexual, cool female, 21-44. Just looking for some fun? Look no further. ☎329799

## I AM

### PROBABLY THE BEST...

guy you'll meet. I'm not fit, but I'm not out of shape either. I'm very cute, outgoing and makes the best of everything. I'm seeking a woman who wants a real relationship, become my best friend, do little things as I will do and who takes care of herself. ☎318659

## LET'S MEET

19-year-old college student, athletic. Looking for someone nice, sexy and hot, 18-21. Some who is fun and fully woman. ☎319146

## SEEKING CLASSY FEMALE

Compassionate, hardworking, caring male with good values, 40s, enjoys music, hiking, the beach, coffee shops, walks, working out, camping, travel and dancing. Would like to meet a single lady, 40-49, for LTR. Contact me soon. ☎322202

## TAKE A CHANCE

Inhibited, insecure, optimistic, 45, tall, vegetarian, great body, blondish, blue, bright, smokes, seeks partner, truthful, hot, trustworthy, vegetarian, bright, loving, kind, complete communicatrix, available, monogamous, Gemini? ...coffee?" ☎324858

## LET'S HAVE SOME FUN!

SM, 25 just moved to the Bay Area from Redondo Beach, CA. Looking for some fun, exciting, and interesting people to hang around with. I'm an Engineering student that works really hard and on my time off I like to play really hard! Come join me for some fun. ☎326859

## AMBITIOUS MAN

SM, 50s, friendly, goal-oriented, caring, honest, optimistic, with good values, loves music, surfing, beaches, travel, just watching tv. Seeking SF, late 30s-late 40s, who enjoys the same, for LTR. ☎328999

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## LET'S GET TOGETHER

BiM, 41, in good shape, enjoys the outdoors. Looking for BiM for fun, passion and for intimacy. ☎322889

> women seeking women

## WELL-ROUNDED

BF likes movies, dancing, music, singing and more. Would like to meet a woman, 23-45, who enjoys the same things. ☎318193

## LIKE WHAT YOU READ?

BF, 5'3", soft butch, likes going out and having fun. Looking for a lady, 25-44, who is sweet and easygoing, for friendship first. ☎319101

## FIRST TIME

Married WF, 32, looking for WF, 25-40, to shower me with gifts and make me her sex slave. ☎324221

>three's company

## LOAN ME YOUR WIFE

Handsome, easygoing, discreet, polite gentleman, 59, enjoys couples. I am a WM, 6', 190lbs, athletic build, well-hung and Bi. I also like dominant women. ☎232423

> tv/ts

## ISO TV FOR INTIMATE ENCOUNTERS

Black/Italian male, 25, tall, sexual, outgoing, dominant, looking for intimate encounters with TVs. Call, let's talk! ☎326434

> kinksters

## MORE BANG FOR YOUR BUCK

If you liked "Spank you very much" you'll love me, my spankings are not only tailored made but I'm an educated WM listener. ☎317803

## DADDY SEEKS DAUGHTER

...for playful punishment when bad and thrilling, fulfilling sex when good. I'm a WM, hung, in great shape, expert spanker. Weight, race, legal age, marital status open. ☎318745

## SUBMISSIVE SUPERHERO

SWM, 50, needs a daring superheroine wannabe to try and rescue me, and an evil villainess to capture us both! ☎301717

## ROMANTIC SPANISH WRESTLER

Taurus, 5'11", 164lbs, fully employed, wants to wrestle athletic babes. Very youthful at 50ish. Generous. Let's meet for coffee, dinner? Discreet and lots of fun. Sports enthusiast, moderate smoker, passionate! ☎311173

## EROTIC COMPUTER

Female dominant, BBW, computer virgin, in wheelchair, seeks sci-fi geek, techno angel and submissive computer teacher, 21-60, for adult computer entertainment and programming. ☎802472

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## psychic dream astrology

**JUNE 2-8**

### ARIES

**March 21-April 19**

Put your money where your mouth is, Aries. By taking full responsibility for what you are and are *not* doing this week, you can make better choices about what comes next. This is a great time for beginnings.

### TAURUS

**April 20-May 20**

We all have to be able to handle distress and upsets sometimes. Drum up inspiration for some good old-fashioned goal-setting, Taurus. Things in your present direction are played out; its time to try something new.

### GEMINI

**May 21-June 21**

You have got to figure out what you *really* think and stop trying on different theories, already! This week engage in heart to hearts that allow for the truth to be put squarely on the table. Whatever follows is what ya need.

### CANCER

**June 22-July 22**

Be careful not to overwork the things that matter most this week. Now is the time to maintain your foundations, not complete the whole project. Focus on the basics and allow for a healthy learning curve, Moonchild.

### LEO

**July 23-Aug. 22**

Impulsively pushing for changes just transfers your problems around — it doesn't actually solve anything! Be humble enough to slow your shit down, and tough enough to hold your ground for best results this week.

### VIRGO

**Aug. 23-Sept. 22**

Take time to earn your reputation for being an introspective, analytical type this week, Virgo. The more high quality self-reflection you engage in, the closer you will be to that ever-elusive perfection you are seeking!

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 15 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an astrology or intuitive reading at (415) 336-8354 or [dreamyastrology@gmail.com](mailto:dreamyastrology@gmail.com).

### LIBRA

**Sept. 23-Oct. 22**

Don't alienate your old friends when you feel awesome, Libra. Make sure to share the good vibes and excitement in your life with those you turn to in the rough times, too. Pace yourself though relationships this week.

### SCORPIO

**Oct. 23-Nov. 21**

Make coping with uncertainty and anxiety your No. 1 priority. If you let yourself be in a constant stream of reacting to others, you'll never be present enough to figure out what works for you! Be here now.

### SAGITTARIUS

**Nov. 22-Dec. 21**

Feeling the sads is unavoidable sometimes; the trick is to not freak yourself out about every bad feeling you have. Be courageous in the face of your inner complexities, Sag. Take tender care of your heart this week.

### CAPRICORN

**Dec. 22-Jan. 19**

No matter how much you feel like you've got things under control, avoid adding anything new to your inbox. Emotions have a pesky way of getting in the mix of things and slowing down progress. Budget for it this week.

### AQUARIUS

**Jan. 20-Feb. 18**

Ah, the honeymoon phase, when your brand new shoes have no scuffs and your rent hasn't been deducted from your paycheck yet! It's just a phase, Aquarius, so enjoy it without getting too attached.

### PISCES

**Feb. 19-March 20**

Embody the shifts you want to see take shape in your life by finding your center and acting from that place. Yeah, it may be a little hippie-esque, but it'll help you get (and hold onto!) what you want. **SFBG**

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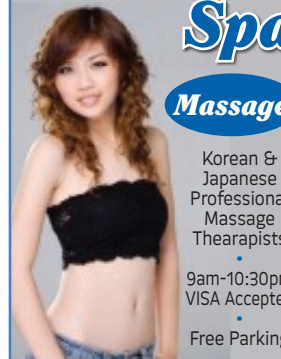


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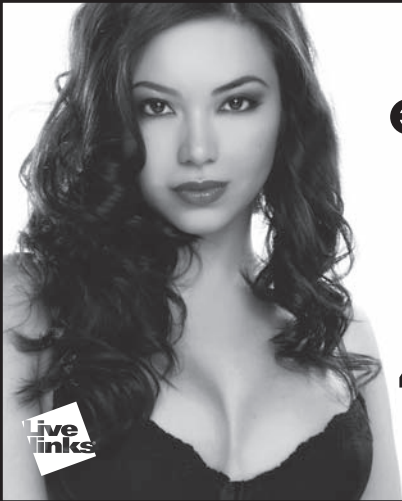
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# Eek! Eels in my ...

By Andrea Nemerson  
andrea@altsexcolumn.com

## Dear Andrea:

My girlfriend asked me to demonstrate my most unorthodox masturbation techniques, and one of my inventions is the Fly on the Island. Catch a small, lively fly. Carefully remove the wings and put it into a pill bottle. Draw a hot bath and get in. Make your Johnson a bit hard and maneuver it so just the head rises above the surface of the water. Now is the time to introduce the fly to the island. The ideal fly has no wings so he can't fly away but is small and sprightly enough to run frantically around the island looking for a way off. When I demonstrated this, my girlfriend said I was being mean to the fly. Is this masturbatorial creativity or animal cruelty?

## Dear Readers:

Every once in a while I wonder why so few people write in anymore with ridiculous, Penthouse Forum-style stories or claims of extremely unusual fetishes or practices. Fewer jackasses seem to feel the need to try to trick what they hope are earnest or unwary advice-givers into accidentally granting the desired exposure. I kind of miss them. So I can't blame this guy for trying. Plus, he did a really good job with the details. And — he got me to run it. At any rate, it's not nearly as gross or horrible as the story about the Chinese eel that made the rounds of my sex-geek posse last week.

It seems a gentleman was brought in, dying, to a Sichuan hospital where it took the doctors a surprisingly long time to discover the eel lodged where no eel was meant to go. Though dead, it had been alive when inserted, and eels have teeth.

The likely cause was eventually established — he had apparently been drinking with friends and had passed out. His friends had decided it would be amusing to insert a live eel into his anus while he was comatose.

I suppose it's churlish to chide the guy after his agonizing death and all, but it does occur to me that we do get to choose our friends and one criterion we might consider *while* doing so is this: does this individual seem like the kind of person who would wait for me to get plastered and then stick a live eel up my ass?

No, I don't believe this really happened, any more than I believe the fly guy. The eel story has yet to show up on Snopes, but it bears all the hallmarks of an urban legend — no names, no dates, an exotic setting that renders it unverifiable, many uses of "apparently" and "it seems." It seems one ought not to believe everything one reads, since, apparently, much of what one reads is nonsense.

I'd like to think I've done a sort of public service by passing these two disgusting stories on to you, my beloved readers. Anything else you're likely to encounter today — stepped-in dog poop, a hair in your soup — will seem positively wholesome by comparison. No need to thank me!

Love,  
Andrea

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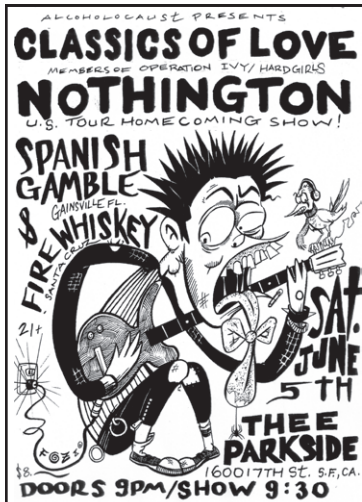
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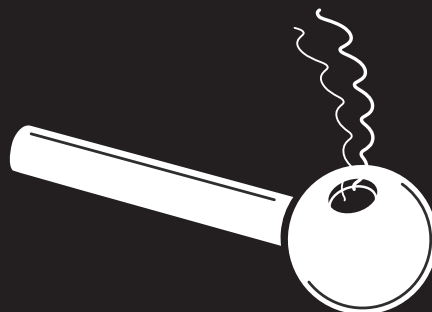
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